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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

LDA108 IP PD VIA MC

CHICAGO ILL FEB 9 1949 545P

FRANK STAUFFACHER

MUSEUM OF ART CIVIC CENTER SFRAN

FILM PROBABLY AVAILABLE FEB 18TH WILL WIRE YOU DEFINITE ANSWER MONDAY

MOLLIE THWAITE REGISTRAR
INSTITUTE OF DESIGN

725P

17

CHICAGO ILL FEB 24 1943 845P

MAR 9 9 PM

DATE: MAR 20 1943

FRANK STAMBECHER

MUSEUM OF ART CIVIL CENTER SPRING

FILE PROBABLY AVAILABLE FEB 28 - WILL WIRE YOU DEFINITE ANSWER MONDAY

NOTICE: INSTITUTE OF DESIGN

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.0A155

1949 FEB 12 AM 4 50

O.NA120 NL PD=NEWYORK NY 11=

=FRANK STAFFACHER=

SAN FRANCISCO MUSEUM OF ART CIVIC CENTER SFRAN=

=FILM SCROLLS AND EXHIBITION MATERIAL MAILED VIA AIR EXPRESS
FRIDAY. SORRY TO HAVE BEEN SO LATE. FILMS MAILED EARLIER.
BEST REGARDS=

=MAYA=

MAYA=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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(05)=

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SFAB 120 PD=NEWYORK NY 16 338P=

049 FEB 16 PM 1 04

MR STAUFFACHER, SAN FRANCISCO MUSEUM OF ART=

RE INQUIRY FROM LOUIS JACOBS ROSE ET RESEDA AVAILABLE

IMMEDIATELY RENTAL 16 MM \$3.00. AWAITING CONFIRMATION OF PLAY
DATE=

ROSALIND KOSSOFF A F FILMS:

RE ET RESEDA 16 MM \$3.00=

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SFAB117 PD=CHICAGO ILL 16 232P=

249 FEB 16 PM 12 59

FRANK STAUFFACHER=

SANFRANCISCO MUSEUM OF ART=

VERY MUCH REGRET FILM NOT AVAILABLE FOR 18TH DO YOU WISH TO
RESERVE FOR FUTURE DATE=

REGISTRAR INSTITUTE OF DESIGN=

18= (

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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(33)

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SFAB105 PD=NEWYORK NY 17 1200P=

1949 FEB 17 PM 12 32

FRANK STAUFFACHER=

SANFRANCISCO MUSEUM OF ART CIVIC CENTER

=BE SURE LARGHETTO BEGINS WHEN HERO LEANS AGAINST WALL
ALSO CUE FINAL CAROUSEL MUSIC EXACTLY ON NOS WITH SCREAM
THANKS

=MUNSON=

LARGHETTO CAROUSEL

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JOSEPH L. EGAN
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Th (12)

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SFABO14 PD=NEWYORK NY 18 1036A=

1949 FEB 18 AM 8 18

FRANK STAUFFACHER=

SANFRANCISCO MUSEUM OF ART=

RENTAL OF EMMER FILMS NOW IN HANDS OF MUSEUM MODERN ART NEW
YORK CONTACT ARTHUR KNIGHT=

SUE MARCH AM E A INC=

AM E A INC=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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SFAB120 PD=CHICAGO ILL 23 303P=

FRANK STAUFFACHER=

1949 FEB 23 PM 1 44

SAN FRANCISCO MUSEUM OF ART=

HAVE NOT RECEIVED DEREN FILMS YET PLEASE REPLY=

MRS ROBERT ZITTER=

DEREN ZITTER=

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(34)

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PM 1 35
Ship Radiogram

JOSEPH L. EGAN
PRESIDENT

1949 MAR 15

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SFAB141 10 COLLECT= NW YORK NY 15 412P=

FRANK STAUFFACHER=

1.80

SANFRANCISCO MUSEUM OF ART CIVIC CENTER=

HOLD MATERIAL FOR EMBARGO LISTING EXPECTED SOON. THANKS

REGARDS=

MAYA DEREN=

SIG AS PER CY=

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(03)...

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...SFA 109 15 COLLECT=CHICAGO ILL 10 110 1A= 1948 AUG 10 AM 10 22

FRANK STAUFFCHER SFRAN MUSEUM OF ART=

CINEMA SOCIETY=

NO CHANCE GETTING METAL FILM BACK FROM KODAK LOBSTER FILM

LEAVES AIR FREIGHT TODAY=

SIBYL MOHOLY=

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(35) ..

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JOSEPH L. EGAN
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Ship Radiogram

1948 AUG 10

AM 7:51

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SFA029 10 COLLECT=WUX NEWYORK NY 10 1017A

FRANK STAUFFACHER=

~~7.80~~

SANFRANCISCO MUSEUM OF ART=

RETEL REGRET FILMS NOT AVAILABLE AUGUST DUE PREVIOUS BOOKINGS=

MARGARETA AKERMARK MUSEUM OF MODERN ART=

The Palace Hotel

SAN FRANCISCO, 19

Dear Frank

Recently I turned over an entire issue of "Berkeley" to Frost MacCagg of the California School of Fine Arts and his boys to discuss the school, trends in West Coast Art, etc. etc, about as they pleased.

I'd like to turn over the pages of another issue to you and any of your interested friends working through you and with

The Palace Hotel

SAN FRANCISCO, 19

my editors — the subject
to be films, West Coast
trends, etc, etc, with
illustrations as you
please etc.

There's no hurry & yet
it's something pressing, too,
in order to have a well
rounded story on new
film work etc.

Would you be interested
& could you talk it over
with possible writers & get

The Palace Hotel

SAN FRANCISCO, 19

them under way.

And all for the
glory & honor, of course,
since our sheet like
others in its class
doesn't yet, if ever,
pay its way at the
Printers.

Regards.

Ben Locker

603 Main
Sausalito
193-R.

Frank Stauffacher,
S. F. Museum of Art

Dear Mr. Stauffacher,

Thank you for the
impressive program. I wish I could
attend!

I would gladly send you
a print of "Light Modulators," but the
film is now in the hands of the processor.

I'm praying for a print
that will match the revised original so

we can go to work on the sound track.

I shall let you know immediately when
the finished product is ready.

— a new printer was a month late
at my old processor, & there was the
difficulty of getting him to carry out
unorthodox instructions — it was a
struggle just to get the original revised.
If I get a good dupe neg — ah! then
I can relax. When I can, I'll send you

the best.

cordially yours,

Elwood Decker

P.S.:
by the way please note I spell
my name Decker, not Dekker...

It has been spelled Deker,
 + even Dicker. It is fun,
 but my Dad was a very
 wonderful parent. I don't
 ever want the old man to
 think that I am ashamed
 of the family spelling.

PA. 2

Have you actually received
 the Emmer + Gras films?
 Two film groups here have
 tried in vain to get them.

PA 3

maybe I can suggest a customer. Try sending a
 program to Miss Virginia Walter
 5660 Ocean View Dr.
 Oakland, Calif.

p.s. 4

I would especially like to see
Zigzag, & all the abstractions,
— may try hitchhiking, if I can
persuade my wife that I'll take
good care of my sleeping bag.

final

When I showed the Jim Davis films here
a few days ago there was a stimulating flood
of ideas from Max Kase, Jan De Looze, Stewart,
Ford & others. Photographers like Wolber are thinking
about experimental filming. I expect a great deal
of activity around here in the next few years.
Artist like Bennett Wade & Bradford are intensely
interested. I know the artists & the mobile
makers. I would like to meet more modern young
music makers, & make some experimental sound
tracks.



HOTEL VAN RENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.

Dear Mr. Stauffer:—

En route

~~Here~~ is the Munson
film (my print) with the new
changes made. It is
really his picture; I just
guided him, did mainly the
camera work. So ~~that~~ play him
up. I realize there are
faults in this cheaply made
experimental work, but I know
from trials there are enough
interesting & unusual bits so
it never bores. Over is
a brief explanation for program
note. We may make it a title.

This is a study of a
young man in the city.
Searching for his identity,
he stands in the path
of Light & becomes one
with shadow players. But,
alas, on entering a film, you
must be sure that you identify
yourself with the right character!
Endlessly frustrated, he retires
from the world in his underground
room. Consumed by the
underlying anarchism of the
age, his personality splits &
he ignores Life until he
develops consolatory complexes
to compensate for the gaps &
pressures of the misfit ----

To explain film -
(Read or print above)

- T. Huff

FRANK- JUST RETURN THIS SHEET FILLED OUT

1) Please send names and addresses of people having prints of:

moonlight sonata
transmutation
ABSOLUTE FILM NO 2 and 4 Harry Smith, Kirkland Hotel, 1701 Laguna St. S.F.

ALL THE NEWS This was the old name for HOUSE OF CARDS

TRANSMUTATION Jordan Belson, 2506 Piedmont Ave. Berkeley

META Robert Howard, 2500 Leavenworth St. S.F.

SUITE No. 2 Hal McCormick ?

BRAZEN HORSEMAN Never finished

MOONLIGHT SONATA Al King, Art Center School, 2544 West Seventh St. Los Angeles

2) Please send address of:

Hal McCormick ?

Frank Caldwell(a Mr. Boxer from the Westcoast told me that he has made 4-6 surrealist films)?

John Hubley (the animator; used to be with United Productions of America)

I don't know present address, but if you look in a L.A. telephone book, it ought to be there.

3) If you yourself have prints of ZIG ZAG and TRANSMUTATION, would you ship them to us for a preview? Of course, we'll pay transportation.

4) What has Robert Howard done?

5) would you send me brief comments on quality etc of the following:

BRAZEN HORSEMAN ?

AN IMPROVISATION Good; abstract construction of black lines and shapes on a white background. Black and white, No sound.

PETRIFIED DOG Somewhat on the order of The Cage, but faster, madder, more confused, and with an ear splitting sound track.

DIME STORE Excellent, if played with the right music, which is Offenbach's "Gaité Parisienne"

NO 1 and 4

Very interesting hand painted films (We did not run it)

THE STONE CHILDREN

for the amateur Cinema Clubs, to my mind.

I did not like this one at all. Amateurish acting. A good one

CLINIC FOR THE STUDY OF STUMBLE

Not as good as HORROR DREAM, but could

LIGHT MODULATOR

pass.

Lousy

MOONLIGHT SONATA

This was never finished.

Amos, please treat these comments as strictly between you and me.

Leger & Fernand - Ballet Mechanique

\ Dulac, Germaine - The Smiling Madame Beudet.
The Seashell & The Clergyman

Weine, Robert - Cabinet of Dr. Caligari

\ Duchamp - Anemic Cinema

③ Buñuel - In Chien Anelox
Land Without Bread

④ Cavalcanti - Rien Que Les Heures

Ruttman - Berlin: The Symphony of a Great City

~~etc~~

Metzner, Ernst - Überfall

Yuli Gjon - Jarmen The Blues

⑤ Cocteau - Le Sang d'un Poete

Stauffacher, Frank - Zigzag
School of Dancing
The Broken Reformer

(A) Alexander, Dorsey - Life and Death of a Sphere

Fay, Men - Amale Babica
Les Mystères du Chateau de De.
L'Etoile de Mer
Le Retour a la Raison

Ferns, John

(B) ~~Easter, Island~~ -

Bucher, Jules

Window Cleaner -

Cox, Len - a Color Box
Swinging the Lemeth walk.

Murren, F.W. Nooperatu

Tregillus, Leonard - No Credit

Blenberg, Josef von - Blue Angel

(B) Beadle, Einar

Vogel, Joseph - House of Cards

Simon, Stella - Hands

McLaren, Norman - 4 for 5, Ken Top, Fiddle - de de

✓ Denning, George - Cadet - Roselle

Metal, Martin - Color

(B) Brute - Escape Rhythms in Light
Tarantella - ~~very often but~~
Parabola
Spools Spins

(B) Berman, Lionel -
white flood

(X) Etting, Emory - Laureate

~~For~~
(B) Bouchard, Thomas - Underground Pictures

F Fischinger, Oskar
allegretto - etc.

Hubley, John - Flat Hatting

V Davis, Jim - Plastic

Peterson - Horror Dream, Potted Psalm, Clinic of Stumble
The Cage.

Ivens, Joris - Rain

Howard, Robert - Meta

(A) Auger - Escape Episode - fireworks
Suite #2

Moholy-Nagy - Black, White & Gray

Watson, Ubbler - Fall of the House of Usher
Lot in Sodom

(C) Clair, Rene - Fair Girl Darts
Entr'acte

Whitney, John, James - Five Film Exercises

(A) Alexieff - En Passant

Dovzhenko - Arsenal

(X) Lisenstein - Romance Sentimental
" (A. Alexandrov) Death Day

© Crockwell - The Long Bodies
Jan Falls Sequence

✓ Owen, Maya - meshes of the Afternoon
at Land
a Study in Choreography
Ritual is Transfigured Time

Machado, Roberto Dr. Kalcidas copio

F Flory, John - Mr. Motorboats (and Stand

B. Kozintzer, Grigori & Trauderg, Leonid -
The Clock (check)

① Arledge, S. K. Introspection
Kuleshov-Ler By The Law

Murson, Kent & Ted Huff - The Uncomfortable Man

Steiner, Ralph thro
The City

Reclites, Hans - Filmstudio
Rhythmus 21
Inflation
ghost Before noon
Everyday, Tuno!

① Eggeling, Viking - Symphonie Diagonale

Smith, Harry - Primitive Visual Rhythms
Number Six

② Belson - Improvisation, no. One
Transmutation

Lee, Francis - Film 1941
Le Bijou
Edge

③ Broughton - James Mother's Day

Alexieff, En Passant

Alexander, Dorsey - Life and Death of a Sphere

Anger, Kenneth - Escape Episode
Fireworks

Arlidge, Sara Kattings - Introspection

Beale, Ernest - myself when young
Descent into The Ocean

Belson, Jordan - Transmutation
Improvisation no. one

Berman, Lionel - white flood

Bouchard, Thomas (and Lewis Jacobs) - Underground Prints

Broughton, James - Mother's Day

Bucher, Jules - The Window Cleaner

Bunuel, Luis - Un chien Andalou (in collaboration
with Salvador
Dali)

Land Without Bread

Butte, Mary Ellen - Rhythm in Light
Parabola
Tarantella
Spoolas Sport
Escape

Cavalcanti, Alberto - Rien Que Les Heures

Clair, Rene - Entr'acte
Paris Qui Dort (The Crazy Ray)

Cockswell, Douglas - The Long Bodies
 Glen Falls Sequence

Cocteau - Jean - Le Sang d'un Poète (The Blood of a Poet)

Dedler, Elwood - Light Modulator

Deis, Jim - Plastic's

Dovzhenko - Arsenal

Drew, May - Movies
at Land
Choreography
Ritual

Dunning, George - Cadet - Ronelle

Dulac, Germaine - The Smiling Madame Bentet
The Shell & The Clergyman

Duchamp, Marcel - Anaemic Cinema

Etting, Emile - Ornaments
Concert

Eisenstein, Sergio - Romance Sentimentale
Death Day

"NOTES ON THE FIVE FILM EXERCISES"

FIRST SOUND FILM; COMPLETED FALL 1943:

BEGINS WITH A THREE BEAT ANNOUNCEMENT, DRAWN OUT IN TIME, WHICH THEREAFTER SERVES AS AN IMAGELESS TRANSITION FIGURE DIVIDING THE SECTIONS OF THE FILM. EACH NEW RETURN OF THIS FIGURE IS CONDENSED MORE AND MORE IN TIME. FINALLY IT IS USED IN REVERSE TO CONCLUDE THE FILM. THERE ARE FOUR SECTIONS CONSTRUCTED FROM THE SAME THREE THEMATIC IDEAS. THEY DEPEND UPON SUBTLE ALTERATIONS OF COLOR AND JUXTAPOSITION OF THESE THREE DISTINCT THEMES FOR CONTRAST.

THIS FILM WAS PRODUCED ENTIRELY BY MANIPULATION OF PAPER CUT-OUTS AND SHOT AT REGULAR MOTION PICTURE CAMERA SPEED INSTEAD OF HAND ANIMATING ONE FRAME AT A TIME. THE ENTIRE FILM, TWO HUNDRED FEET IN LENGTH, WAS CONSTRUCTED FROM AN ECONOMICAL TWELVE FEET OF ORIGINAL IMAGE MATERIAL.

FRAGMENTS; SPRING 1944 :

THESE TWO VERY SHORT FRAGMENTS WERE ALSO MADE FROM PAPER CUT-OUTS. AT THIS TIME WE WERE DEVELOPING A MEANS OF CONTROLLING THIS PROCEDURE WITH THE USE OF PANTOGRAPHS. WHILE WE WERE SATISFIED WITH THE CORRELATION OF SOUND AND IMAGE, PROGRESS WITH THE MATERIAL HAD BEGUN TO LAG FAR BEHIND OUR IDEAS. THESE TWO WERE LEFT UNFINISHED IN ORDER TO BEGIN THE FILMS WHICH FOLLOW.

FOURTH FILM; COMPLETED SPRING 1944:

ENTIRE FILM DIVIDED INTO FOUR CONSECUTIVE CHOSEN APPROACHES, THE FOURTH BEING A SECTION PARTIALLY DEVOTED TO A REITERATION AND EXTENSION OF THE MATERIAL OF THE FIRST AND SECOND SECTIONS.

SECTION ONE: MOVEMENT USED PRIMARILY TO ACHIEVE SPATIAL DEPTH. AN ATTEMPT IS MADE TO DELAY SOUND IN A PROPORTIONAL RELATIONSHIP TO THE DEPTH OR DISTANCE OF ITS CORRESPONDING IMAGE IN THE SCREEN SPACE. THAT IS A NEAR IMAGE IS HEARD SOONER THAN ONE IN THE DISTANCE. HAVING DETERMINED THE DISTANT AND NEAR EXTREMES OF THE VISUAL IMAGE, THIS SCREEN SPACE IS ASSIGNED A TONAL INTERVAL. THE SOUND THEN MOVES ALONG A MELODIC LINE IN CONTINUOUS GLISSANDO BACK AND FORTH SLOWING DOWN AS IT APPROACHES ITS POINT OF ALTERATION IN DIRECTION. THE LINE WOULD RESEMBLE SLIGHTLY A DIMINISHING SPIRAL AS VIEWED ON A FLAT PLAIN FROM THE SIDE. THIS SECTION CONCLUDES WITH A FRONTAL ASSAULT OF ALL IMAGERY WITH AN INTERACTING TONAL ACCENT.

SECTION TWO: CONSISTS OF FOUR SHORT SUBJECTS IN NATURAL SEQUENCE. THEY ARE TREATED TO A DEVELOPMENT IN TERMS ALTERNATELY OF CONTRACTION AND EXPANSION OR HALVING AND DOUBLING OF THEIR RHYTHM. SOUND AND VISUAL ELEMENTS HELD IN STRICT SYNCHRONIZATION. COLOR IS DIRECTED THROUGH A BLUE TO GREEN DYNAMIC ORGANIZATION.

SECTION THREE: A FIFTEEN SECOND VISUAL SEQUENCE IS BEGUN EVERY FIVE SECONDS AFTER THE FASHION OF CANON FORM IN MUSIC. THIS CONSTITUTES THE LEADING IDEA, A DEVELOPMENT OF WHICH IS EXTENDED INTO THREE DIFFERENT REPETITIONS. THIS SECTION IS BUILT UPON THE ESTABLISHMENT OF COMPLEX TONAL MASSES WHICH OPPOSE COMPLEX IMAGE MASSES. THE DURATIONS OF EACH ARE PROGRESSIVELY SHORTENED. THE IMAGE MASSES ARE PROGRESSIVELY SIMPLIFIED AND THEIR SPATIAL MOVEMENT INCREASINGLY RAPID.

SECTION FOUR: BEGINS WITH A STATEMENT IN SOUND AND IMAGE WHICH AT ITS CONCLUSION IS INVERTED AND RETROGRESSES TO ITS BEGINNING. AN ENLARGED REPETITION OF THIS LEADS TO THE REITERATIVE CONCLUSION OF THE FILM.

FIFTH FILM; COMPLETED SPRING 1944:

OPENS WITH A SHORT CANONICAL STATEMENT OF A THEME UPON WHICH THE ENTIRE FILM IS CONSTRUCTED. FOLLOWED BY A RHYTHMICAL TREATMENT OF THE BEGINNING AND ENDING IMAGES OF THIS THEME IN ALTERNATION. THIS PASSAGE PROGRESSES BY A QUICKENING OF RHYTHM, INCREASING IN COMPLEXITY AND COLOR FLUCTUATION. AFTER A COMPLETE REPEAT OF THIS, THERE FOLLOWS A DELIBERATE USE OF THE ORIGINAL THEME IN A CANON FORM, SLOW AND WITH A SOUND COUNTERPART ALSO IN CANON. THE SOUND THEREAFTER IS ENTIRELY CONSTRUCTED UPON THE MATERIAL DERIVED FROM THIS SECTION. THE CANON IS REPEATED IN CONTRASTING VARIATION BY MEANS OF COLOR AND LEADS INTO A FURTHER DEVELOPMENT OF THE EARLY RHYTHMICAL IDEAS ON BEGINNING AND ENDING IMAGES.

A SECOND SECTION BEGINS AFTER A BRIEF PAUSE. HERE AN ATTEMPT IS MADE TO POSE THE SAME IMAGE THEME OF THE FIRST SECTION IN DEEP FILM SCREEN SPACE. AS THE ENDING IMAGE RECEDES AFTER AN ACCENTED FRONTAL FLASH ONTO THE SCREEN IT UNFOLDS ITSELF REPEATEDLY LEAVING THE RECEDING IMAGE TO CONTINUE ON SMALLER AND SMALLER. THE ENTIRE SECTION CONSISTS OF VARIATIONS ON THIS IDEA AND FURTHER DEVELOPMENT OF THE RHYTHMICAL ENDING IMAGE IDEAS WHICH RECUR IN THE FIRST SECTION.

— John and James Whitney.

2106 North Las Palmas
Hollywood 28, California
January 6, 1948

Dear Frank:

Just a quick note to let you know that you may have FRAGMENT ~~OF~~ SEEKING on either of the dates you suggest, although I should appreciate your letting me know as soon as possible on which night you decide to show it. I may be in San Francisco at the time...

I trust, of course, that this time my film will be officially scheduled on any printed matter you may issue, etc. If you need information of any sort or the program note I have written please let me know.

Our first Creative Film Associates program contains films that you have already shown (my film, Kenneth's ESCAPE EPISODE, the Whitneys' EXERCISE 4 & 5, and Howard's film), and the second program is not set yet, so I don't believe we have anything you will want, unless you should care to publicly screen FIREWORKS. We are releasing it as a separate work because of its very special nature. You may be interested to note our advertisement about it in the new (January) issue of the Partisan Review.

By all means write Deren directly about her new MEDITATION ON VIOLENCE, as we have not completed final arrangements yet about our role in distributing this latest work of hers.

I am busily at work on my new film. It has had a title-change since I last wrote you in August; it is now called PICNIC. If all goes well it will be ready very soon, although not by the early part of February.

I have written an article about the more interesting creative aspects of the critically neglected films of Josef von Sternberg which will appear in the forthcoming issue of the Hollywood Quarterly; you may find it to be of interest. If only certain of his films could be readily obtained they would fit in excellently with your Art in Cinema showings, I believe. I imagine your screening of THE BLUE ANGEL was properly appreciated.

Do let me hear from you again soon.

Yours most sincerely,

Curtis

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

June 17, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

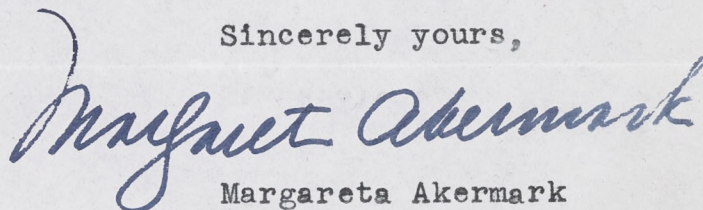
Dear Mr. Stauffacher:

Thank you for your letter of June 7.

We can reserve all the films you listed with the exception of MENILMONTANT. It cannot be rented separately because the whole program in which it is included is very heavily booked. NOSFERATU is five reels. WINDOW CLEANER (1r) was produced by OWI in 1945 after a script by Joseph March; directed and photographed by Jules Bucher.

Do you have any other suggestion for September 3? A. F. Films, 1600 Broadway, NYC, has a nice film on Spanish gypsy dancing. It may interest you; it is really good. We have just acquired Jim Davis' color film on plastics. Can you use it?

Sincerely yours,



Margareta Akermark
Circulation Director

A M. E. A., INC.

AMERICAN EUROPEAN LITERARY AGENCY

VIA DELLA MERCEDE 54 - ROMA

471 PARK AVE. APT. 5B - NEW YORK

FRANCES KEENE
ADRIENNE FOULKE

August 4, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thanks so much for your nice letter of July 31, Previous to receiving it I heard from Miss Hughs of the Modern Institute of Art, telling me she had spoken to you and under the circumstances she understood our predicament.

At the present time I am working on a new arrangement for the distribution of the Emmer films in this country to non-commercial organizations. Right now I'm not in a position to tell you more about it, but I am sure I will have good news for you in a short time.

Since I am leaving this Friday (the 6th) on my vacation, and will be gone for two weeks, I'm afraid you had better not count on the new plans materializing in time for you to have a showing on August 27. However, I am fairly confident something will be done shortly after that, in which case you could, very likely, have the films by the end of September. On the other hand, the situation being what it is, please do not count on this until you hear from me that all arrangements have been made and that I definitely confirm a booking for you on a specific date.

I enjoyed very much our chat when you were in New York, and appreciate so much your understanding in all this mix-up - to say nothing of your kindness in taking the time to explain it all to Miss Hughes. When you are next in New York please do stop by again.

With best regards.

Sue Marsh

Sue Marsh
AM. E. A., INC.

WHILE WE TAKE EVERY REASONABLE CARE OF MANUSCRIPTS, BOOKS AND PICTURES ENTRUSTED TO US, WE ACCEPT NO RESPONSIBILITY FOR LOSS OR DAMAGE THERETO.

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GUFFANTI FILM LABORATORIES, INC.

630 NINTH AVENUE

NEW YORK 19, N. Y.

August 5, 1948

Art Museum
San Francisco, Cal.

Attention: Mr. Stauffacher

Gentlemen:

We have received instructions from
Mr. Hans Richter to make and ship to you 1 - 16mm
print of each of the following:

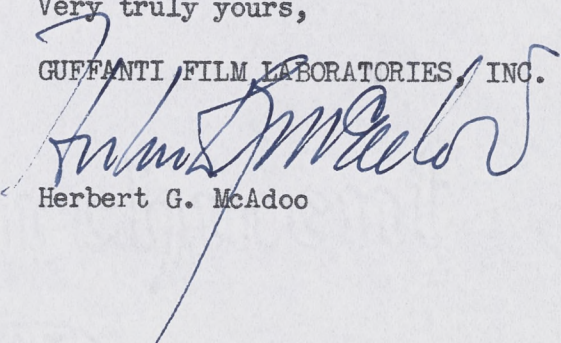
EVERYTHING TURNS	Sound
FILM STUDY	Silent
GHOST BEFORE BREAKFAST	Silent

Mr. Richter has asked us to invoice
you directly making shipment C.O.D. at our charge
of \$40.00. Since a C.O.D. shipment would evidently
be inconvenient to you we will ship on open account
upon receipt of your order, which we would appreciate
receiving as soon as possible since we are planning
to ship no later than August 17.

Thanking you, we are,

Very truly yours,

GUFFANTI FILM LABORATORIES, INC.


Herbert G. McAdoo

HGM/b

MAPLE - HILLS
SOUTHBURY, CONN.

6146
WOODBURY, CONN.

SEYMOUR, CONN.

August 6. 48.

Dear Frank:

Thanks for your letter. I wrote immediately to Pinaus, asking him to allow you to use one dream of "Dreams" for your showings. I asked also that he contacts you to give his answer.

— Yesterday 10 paintings in 3 packages were sent by Railway Express from here to the Museum C.O.D. The cost will be \$18 ⁵⁴

One painting, which was in N.Y. will be sent to day from there. One package with 3 scrolls (one from 1919, one from 1944, one from 1946) will be sent tomorrow. That takes care of the paintings. — The photos are in the making. It occurs to me that maybe John Hill, who has made wonderful photos of the film would send you some (with credits for him underneath) if you write him yourself. (I am in bad terms with him) If you



This is a
drawing sent all my way. After
the Kansas Highway - after 7 AM.
Nothing arrived yet. And you get a special delivery for us from

This paper is not. And you forwarded? Please forward this to (Seymour Conn.)

The scroll "L'insurrection" - all on canvas should get a kind of frame, two horizontal strips of wood, to copy

the movement of the barrel!!

wrote Lin that it is an exhibition of surrealist
photo in relation to your film showings (among
others "Dreams...") it is possible that his
publicity nerve is touched. (He earns \$75,000 per
year). - His address is 6 East 23rd St N.Y.C.

Enclosed a mimeographed paper from my
exhibition 2 years ago. As there are many
of the paintings in your show - you might
use them, typewritten, ~~but~~ at the side of the
paintings on the wall. - I shall make a new
set of surr. descriptions ~~and~~ according to the
paintings I sent you. You, or the museum, might
do any changes they find necessary. (No author's
ambition on my side!). I also send you some
little drawings and a drawing calendar made
from me. (Please treat carefully - brittle paper).
- I also shall fulfill my promise to have
a special record - about film as a visual
(plastic) art - as a record. - Please let
me know when you have to have this
record.

The prints in 16 mm of "Flesh 'Flushing'"
and "Alles dreht sich, alles bewegt sich" (Everything
turns, everything revolves") the last with sound
are supposed to be at the Museum on Christmas 20th.
The cost will be about \$30 - I would suggest that you have
it by Dec 21 also in the program. I will try to get it for nothing.

I think that all for today. My best Helen

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

August 6, 1948

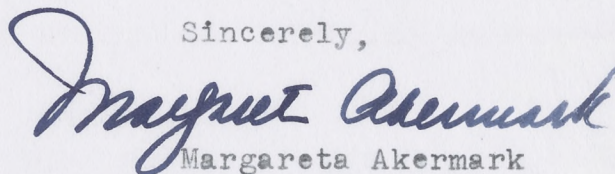
Dear Mr. Stauffacher:

You will be glad to know that we will, after all, be able to send you BARBER SHOP by itself for your use on the 17th of September. Will you add it to your contract #33 and make the total \$83 instead of \$80. Seems less involved. I went East on my luncheon today but when I get the print shop address I'll drop you a note.

Your program looks very interesting and I would be most happy to be able to see it. By the way, can you tell us something more about your own film. How long is it? Is it available for rental to other groups? Let me know whenever you have time.

Best regards, and luck with the series.

Sincerely,


Margareta Akermark



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TELEPHONE
TEMPLEBAR 2-6000

August 9, 1948

Dear Mr. Stauffacher:

Perhaps you or some other department of the Museum would be interested in the color movies of Polynesian life at Kapingamarangi, which Dr. Kenneth P. Emory of the Bishop Museum expects to bring with him when he passes through San Francisco next June on his way east.

Emory, with Dr. Peter Buck and others, spent several months last summer at Kapingamarangi, or Greenwich Island, an isolated Polynesian outpost in the Micronesian area (Caroline Islands.) This area had been very little studied by ethnologists before, and had been late in coming under missionary influence, hence is still less corrupted than most.

The Bishop Museum, in Honolulu, affiliated with Yale, is probably the leading institution in Polynesian research, and Emory, with whom I spent several months in the Tuamotu Islands on an earlier expedition, is one of the keenest ethnologists in the Polynesian field. He could give a highly entertaining as well as instructive program.

Emory also made wire recordings of native music. I do not know whether these will be available.

If you are interested, you can reach Dr. Emory in care of the Bishop Museum, Honolulu 35.

Yours sincerely,

Clifford Gessler

Clifford Gessler
Music Editor
The Tribune

The Museum angle might be illustration of native arts and crafts, as shown in the film of native activities.

August 9, 1948

Dear Mr. Stauffer,

I was very glad to have met you and to have shown to you my first three films. Thank you also for the Whitney Brothas address. Please let me know the next time you are coming to New York and we can all spend a nice evening together. ^{I'll get Norman MacLaren too.} The experimental film field and the artists involved are so few in number that I think some kind of communication is absolutely necessary.

I'm giving Amos Vogel my 3 films to be shipped out to you for your programs of August 27 & Sept. 3rd.

The running times are: 1941 — 8 minutes
Le Bijou — 10 minutes
Idyl — 12 minutes

I will also endeavor to send out some stills, sketches and some other material. Vogel has some already and I'll have him send them out along with the films.

I've been doing a lot of research and experimentation lately, and pretty soon I'll make a new film — I'll probably start shooting in September. I've also been casting around for a new and better place for a studio. Until I let you know when I've moved you can write me here at this address.

When I was in Paris in April and May I presented a copy of your fine book Art in Cinema to "La Cinémathèque Française" and they were very excited over it and asked me to give you their "felicitations". I also gave one to "La Cinémathèque de Belgique" in Brussels who were equally thrilled at the fine job of research. Well good luck to your program and the work you are doing.

Most sincerely yours — Francis Lee

FOLD SIDES OVER AND THEN FOLD BOTTOM UP AND SEAL.
NO OTHER ENVELOPE SHOULD BE USED.

Francis Lee

413 West 31st St.

New York 1 N.Y.



AIR LETTER

**VIA AIR MAIL
PAR AVION**

Mr. Frank Stauffacher

San Francisco Museum of Art.

Civic Center

San Francisco

(Art in Cinema Society)

California

IF ANYTHING IS ENCLOSED, THIS LETTER
WILL BE SENT BY ORDINARY MAIL

FIRST FOLD

SECOND FOLD

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August 11, 1948

Dear Frank Stauffacher,

as I told you over the phone, I was out of town for a few days and only found your letter upon my return.

We have today dispatched the 3 ~~Bee~~ films as well as the Leonard Stark film air-express, so that you'll be assured of their being there at the time of your press preview. (Do not fail to send us any clippings, stories, etc that might materialize). Do NOT return these films to us now, but keep them until the day after your August 27th showing, at which time please mail them back to us pre-paid. Please don't postpone returning them as other bookings are coming up then.

The rental for the Stark film is \$ 15 . For the three Bee films is \$ 35. In relation to the Lee films; if you could have him "par-take" of any possible surplus, it would be much appreciated, -and needed, by him.

Beadle was out of town and seems to be so busy now that I can't even get in touch with him to confirm the September 17th booking. I'd say there is a 65% chance that the booking is OK as of this moment; but more I cannot say now. I shall keep you advised. The rental on his 2 films would be \$ 20.

ON TIME AND LIGHT is a 30 minute color film, silent, consisting of several sections, dealing with highspeed and slow motion scientific photography; a mantis at work, a fly in flight, a rose budding, bursting bubbles, etc- very very unusual and worthwhile. It is NOT available for general rental, and can be obtained only through us- if the producer can be convinced to rent it out once again. If you are interested, let me know, and I shall try my best.

FIDDLEDEDEE- our print has not yet arrived; I may know more next week. We'll be glad to ship it immediately for your Aug. 27 showing. You can always fit it in at the last moment, it only runs 4 min. I doubt if you could get a print elsewhere any faster, as they're very short on available prints. If we have it, I'll ship it on to you.

Thanks for the addresses- if I find out anything new, I'll contact you. When will Mother's Day be ready? Also send the other addresses, please. Best of luck for your new season!

Very sincerely,

Amos Vogel

59 park avenue, new york 16, n. y. • mu 9-7288 mu 7-6770

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THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

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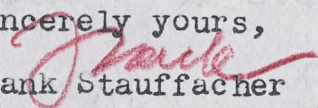
WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

Dear Bern,

Thanks very much for your enticing letter re doing an issue of BERKELEY with Art in ~~Cinema~~ Cinema, and other film subjects. Of course I accept immediately. I've told Broughton, Peterson, and Foster, and they are all agreed that the idea is an excellent one. I think we could assemble a fine bunch of stuff.

Let me know more about it, and how we shall go about working it out. Perhaps we can all get together.

Sincerely yours,


Frank Stauffacher

Aug. 12, 1948

San 193R

Dear Frank:

Not being an authority on films I can't tell you what should be said. ——— really. I mean ——— or how to start

It occurs to me though, each man should take a phase of it that he knows best and treat that phase in a new, original & thorough way. To rehash old stuff would be unfortunate.

You, as editor of the entire group
writing — and this is best for
Scheidl or I to deal directly with
only one man — can assign each
what he's to cover & then see that
there's no overlapping of material.

also a "review" section
of certain outstanding
films.

It occurs to me — & again I'm
no authority — that maybe history
or technical aspects might interest you

— Broughton the creative writers
view — Peterson the teaching
workshop ideas, & Foster, I guess

I've never did know his field. However,

this is merely an idea. Even notes for a
new film yet to be done would be interesting.

You would take the lead article
& we can use 6 maybe 8 good
photos — glossy print?

Doubt if a meeting would help
ie of the group with me — I'd rather see
you sometime along as you fellows proceed.

In any case, I feel
it well to get underway
as soon as possible —
it really takes time to
get a group going & to
to a fine overall job.



THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffer
Art in Cinema
S.F. Museum of Art
San Francisco, Calif.

Dear Mr. Stauffer,

revised dupe.

negative & print O.K. I thought
you might
like to know, since my previous letters concerning
the film were rather tentative. I hope to have
sound, but at least we have a new print
to use.

Cordial regards,
Edward
Facker

Aug.12,1948

Dear Frank,

I hear you had consider bad luck when you were down here last. I am sorry that I did not get to see you. Did you manage to go to NYC. anyway? I still hope that things will work out so that I can go back there sometime this fall. Through the kindness of Elwood Decker I have had the chance to see your new film programs. They look very exciting and I must admit I'M embarrassed because a great amount of the material I have never heard of. You will find the "Blue Angel" and "Nosferatu" both excellant films. Should you need a score for "Nosferatu", I could send you my selections. However you undoubtedly have your friend who did them before.

About the Emmer & Gras films ,if you are getting them from Frances Keene or American European Agency- you will be disappointed because they no longer are allowed to circulated them. I had them booked and they did not inform me otherwise and I had to disappoint my members because they did not show up. I received a letter from Miss Keene yesterday from Italy and she said they were having trouble making some kind of a commercial deal with Emmer. I note in the listing of films to be shown at MMMA auditorium in NYC. that they have the Emmer & gras films listed. Perhaps you are getting them from the Film Library. If so please let me know.

I feel like Amos Vogel because you have several films ehich I know nothing about and would appreciate having addresses and other data so that I can show them down here. Would appreciate it if you can supply the information needed on the films listed below.

Zigzag(your film, it's length & rental chg.)
 This Day(Leonard Stark's address,film length,rental)
 Film 1941(Francis Lee's address-filmlength,rental)
 Le Bijou- Idyll
 Life & Death of a Sphere(Dorsey Alexander's address-length of
 film,rental)
 Color Box(Len Lye- source of his films-rental-length)
 Swinging the Lambeth Walk
 Land Without Bread (source-length-rental)
 Myself When Young(Ernest Beadle&s address- film length,rental)
 In the Sea
 Brazen Horseman,The (source, originator,length,rental)
 Clinic For Stumble(is that what was called "White Rocker")
 Everything Turns,Everything Revolves(Hans Richter-source-rental)
 Vormittagspuk (Museum had this but Richter refused to let them
 circulate it. Are your prints 16mm. and from Richter?
 Suite #2(Hal McCormick's address ,Rental,length)
 No Credit-Leonard Tregillus-(address- length-rental)

I feel that I am imposing upon you but you must have been
 really hitting the sources of information because they are all
 new to me.

Perhaps in small measure I can give you some news about new
 films. Below I list same.

"Plastic Mobiles" by James E. Davis-30 Nassau St, Princeton,
 New Jersey

30 min.-color- *wonderful* Article about them in "Art & Arch."
 (silent) Dec. 1945-"An Approach to Space"

"Hen Hop"- Norman McLaren - 6 min.- color -delightful
 animation. Available- Nat'l Film Board-Chicago

"Even As You and I"-made by LeRoy Robbins in 1937-
 Black & white-16mm. silent-12min.-
 address- 8543 Lookout Mt. Dr, Los Angeles -GL-7220

"Freud Strikes Back"Paul Petroff-130 E.109 St, NYC.
 16mm. silent-12min.-12.00

"Vale of the Purple Butterflies"-Paul Petroff-9min.10.00
 Give Us This Day"-Roger Barlow-International Motors
 8741 Alden Dr, B.H.- CR-18694

I am gravely concerned about a letter from the San Francisco
 Museum to the effect that the "Art in Cinema" books have never been
 paid for. I have done all I can to get the heads of Holly.Film
 Society to pay their bills but I just cannot seem to make them
 do it. I had assumed that this bill had been paid some months
 ago. Needless to say I do not have the money to clear this bill
 and further I don't see why I should be the goat, likewise the
 Museum. I shall try to force their hand and just hope for the
 best. I don't like threatening letters and feel very badly
 about this situation. Please understand I shall attempt again to
 make them re-emburse you. Sincerely, Paul

Paul

August 17. 48.

Dear Mr. Frank Stauffer !

Sorry I could not send you in due time the Film and Photos for the Press showing on Monday, since I was for a few days out of Town.

Did the 7 ORIGINAL Paintings arrive in good condition ? and please take care of the proper insurance ~~at~~ \$ 7000.- for the whole as a unit.

maybe it would be even better to use the originals for the Press - and let them make the Photos as they like. → maybe after you arranged their showing or hanging or in which ever way you exhibit them. Maybe this would be ^{or better} good enough for them.

Please let me know.

give my best regard to your
Brother and to Mr. Foster
and all the others.

Best wishes

Always sincerely yours

Oscar Fischer

OSKAR Fischer
1010 HAMMOND St.
Los Angeles 46. Cal.

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documentary and experimental films

August 19, 1948

Dear Frank,

FIDDLE DE DEE was air-expressed today for your August performance. The rental is \$ 3 . Please be sure to ~~return~~ mail back the print THE MORNING AFTER THE PERFORMANCE, and send it to:

International Film Bureau

Mr. Gates

15 Park Row
New York 7

Nothing definite yet on the Beadle films; but I'll know by this weekend.

Hope you have received the Stark and Lee films.

Very sincerely,

Amos Vogel

production

distribution

exhibition

promotion

1245 VINE STREET
HOLLYWOOD, CALIF.

Aug 19-48

Dear Frank

Thanks for the note. I shall drive up to S.F. a couple of days before the 27th and bring the film and whatever painting or exhibit is available. That will give us time to prepare, I think.

Must look up a couple of friends, but can you first suggest a hotel (comfortable, near the Museum)? I'd rather be there.

Regards

Sincerely
Oran Ray

Dear Mr. Hanffacher,

You will recall that
in a letter of last May, I
mentioned a new film of mine,
Lysis. It is completed, & if
you would like to see it, I shall
be very happy to send it to
you for a private showing.
"Psyche" by the way is
now being shown in England &
France, etc..

May I hear from
you. All good wishes,

6715 Lexington,
Hollywood,
California.

Gregory P. Markopoulos,

8/24/45

Dear Mr. Haffner,

This is to inform
you that I now have at
last sound prints of my
three films, "Psyche", "Lyrus", +
"Charmides". These three films
are the trilogy "Du Sang
de la volupté, et de la Mort".

May I hear from
you,

Markopoulos

Yours Cordially,
Gregory J. Markopoulos,
6715 Lexington,
Hollywood,
California.

Herbert Rosener Company

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816 Larkin Street
San Francisco 9, Calif.

August 21, 1948

Mr. Hans Richter
Maple-Hills
Southbury, Connecticut

Dear Mr. Richter:

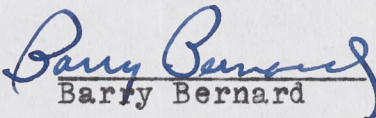
Enclosed are the negatives that we have in the office on your fine picture "Dreams That Money Can Buy".

Regarding your request to call the Roosevelt Hotel, we did and were informed that all mail arriving for you was forwarded as per your request in care of Staufacher, 30-A Glover Street, San Francisco 9, California. The mail clerk at the hotel said that the material to which you referred in your letter to me was forwarded there, also. I certainly hope the letter and negatives have reached you by now.

Since Variety only reviews a motion picture on its opening, it would have been against their policy to re-review "Dreams..." during the last part of its run at the Esquire Theater. However, I contacted them several times urging them to make an exception in this case. It is too bad that a more objective treatment was not obtainable, but the reviews from the Los Angeles newspapers were gratifying. No additional articles or reviews appeared after the Daily News interview with you by Frank Eng.

Best Regards,

BB/pw


Barry Bernard

CIRCLE EDITIONS, Inc.

2466 TELEGRAPH AVENUE
BERKELEY 4, CALIFORNIA

PHONE ASHBERRY 3-8024

PUBLICATIONS
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CIRCLE MAGAZINE

August 13, 1948

Dear Mr. Stauffacher:

Leite is, as you know, an idiot. I wish to apologize for the ass for whom I work. I did most of the labor on this issue; the genius was too busy with important matters, says he, to remind me of the Art in Cinema credit line. However, if you wish we'll be glad to include it in the next Circle.

Yours very truly,

Jody Scott

Please send reply to this to my home address:

2106 North Las Palmas
Hollywood 28, California
August 26, 1948

Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

I was under the impression that I was on the Art in Cinema Society's mailing list; however, I did not receive an announcement of your current Series Four, so I would appreciate your sending me one--and also placing me and Creative Film Associates on your list so that in the future we may receive one automatically.

First of all, I would like to know why you neglected to include FRAGMENT OF SEEKING on the new Series. I realize that it is not the most outstanding of current experimental efforts, but I have nevertheless received a great deal of very sincere praise for it from various sources. I was told that the private showing in San Francisco not so long ago was moderately successful, and I really feel that it deserves a public showing up there--how about letting the audience decide whether it's worth while seeing or not? ~~██████████~~ The advertisements used by Cinema 16 in New York ~~██████████~~ would indicate my film proved to be the only one on its respective program which proved to draw an audience. Since your current programs have so very many abstract films it would appear to me that my film would lend some welcome variety. Whatever you decide, I should appreciate an answer from you in regard to this.

Kenneth Anger and I have been very busy with Creative Film Associates, and it is progressing admirably--we have received innumerable requests for rentals as a result of our advertising in the Partisan Review, and we expect to run another ad in the October issue. We are now representing Maya Deren here on the coast, and her cooperation is proving more than helpful in a number of ways.

I am interested in hearing about your New York trip, your impressions of Amos Vogel, etc. We should of course appreciate your putting us in touch with any film maker you think might find distribution of their films through our organization advantageous. We are incorporating as a non-profit cooperative--which will give each film maker many advantages.

If you decide to squeeze in my film during the present Series please let me know as quickly as possible so that I may be sure to have a print available. At the present I am working very hard on my new film, SUSPENDED HEART.

Most sincerely,

Curtis Harrington

2616A Parker St.
Berkeley 4, Calif.
28 August 1948

Mr. Frank Stauffacher
c/o San Francisco Museum of Art
Civic Center, San Francisco

Dear Mr. Stauffacher:

I'm writing in reference to our telephone conversation of a few weeks ago, in which you mentioned a wish to use the modeling clay animation, "No Credit", made by Ralph Luce and myself as a filler in case of program rearrangement. I can provide the film and musical background records on fairly short notice, with the exception of September 17th, when the film may be out of town, so that a longer notice would be necessary.

It occurred to me that you didn't have my address or phone number-- the phone is BERkeley 7-0840R.

Since the film was made after inspiration from previous "Art in Cinema" series, we naturally would be very pleased to have it shown in this series. I do hope you will be able to find room for it in your program.

Incidentally, my wife and I enjoyed both ZIGZAG and MOTHER'S DAY very much indeed.

Very truly yours,

Leonard W. Tregillus

Leonard W. Tregillus

GUFFANTI FILM LABORATORIES, INC.

630 NINTH AVENUE

NEW YORK 19, N. Y.

August 31, 1948

Mr. Frank Stauffacher
Art Museum of San Francisco
San Francisco, California

Dear Mr. Stauffacher:

We have received the following footage
from Museum of Modern Art:

35mm negative RHYTHM #21
35mm positive INFLATION

#1682
Mr. Hans Richter has asked us to make a
16mm print of each of these subjects, shipping and invoicing
to your office direct. We have received authorization from
Museum of Modern Art to furnish these services from their
footage.

Since footage of INFLATION is positive,
we will be required to make a 35mm negative and 16mm print
be made from this negative.

Our charge for negative and one print
of the two subjects will be \$37.00.

We will hold this order pending receipt
of your instructions whether to ship COD or on open account
upon issuance of your order.

Very truly yours,

GUFFANTI FILM LABORATORIES INC.

Herbert G. McAdoo
Herbert G. McAdoo

HGM/f

40 6 2626

ART OF THIS CENTURY FILMS, INC.

34 EAST 21st STREET
NEW YORK 10, N. Y.
ALgonquin 4-9197
PLaza 5-9249

Sept. 1. 48
Lentbury - Conn
Maple Hills

Dear Frank;
1) I can't understand that I do not hear from you. and I am a little worried whether all my packages arrived and on time. They were sent so that they should arrive on time. Please confirm.

2) Yesterday I sent you the record with the speech. As it was very hot I was not very free and it sounds rather nervous. I shall make it again if you want. Please confirm

3) Gassendi Laboratories want an order from you for the prints. Ghosts, Film Study + Everything turns = \$40. - Lufkin + Ryker = \$37. It is self understood that if you pay the prints you have not to pay anything else and you can use them as often as you wish. Please send them the order for Lufkin + Ryker. Please confirm to me too, so that I know what has been done and what not.

4) Mr Bernard, from the Roman office in Hollywood writes me that the letter with all my negatives (stills) was forwarded to 30-A. Glover street San Francisco. Could you find out. It

Would be very bad if it really would be
lost.

Please open up + spill what
is to spill.

All my Love
Harry.

P.S. I am still very sorry about
our visit at Harry's mother.

The City College of New York

THE INSTITUTE OF FILM TECHNIQUE

CONVENT AVENUE AND 139TH STREET

NEW YORK 31, N. Y.

Sept. 2, 48

OFFICE OF THE SUPERVISOR

Dear Freund; I just got your
letter. Mr. Pinches will need
photos for the newspaper. Give him
what he needs. (I sent your letter
to Shapiro. But what can I do?
They are all the same.) - I shall also

send him 300 verticals - which he
may sell for 25cts (5 for him) ^{20 for us} they
sell very well - because they "explain" the film.
The first 3000 are sold. - I try to have
the second edition printed - there are only the
300 left which I want to send to him.
Please be cautious with the photos - but give Pinover
what he really needs. Thanks.. - O.K.
I have accepted the reversal made. Disregard the large
one.
Best
Helen

FILMS INTERNATIONAL OF AMERICA, Inc.

1600 Broadway • New York 19, N.Y. • Circle 7-5850

September 7, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, Calif.

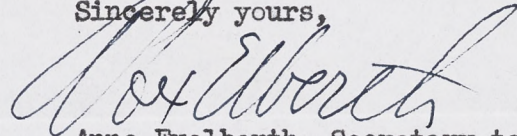
Dear Mr. Stauffacher:

May I extend my personal apologies for the delay in forwarding the enclosed check to you?

Mr. Shapiro requested that this check should go forward to you immediately upon Mr. Richter's request, and inadvertently I overlooked it.

I trust I may have your indulgence in the matter.

Sincerely yours,



Anne Exelberth, Secretary to
Irvin Shapiro, President
FILMS INTERNATIONAL OF AMERICA, INC.

AE/m
Encl

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cinema 16 inc.

devoted to the presentation of
documentary and experimental films

September 8, 1948

*Please return Beadle Lee +
Stark's films now ... or have
you done so already?*

Dear Frank,

I've just returned from my vacation and find your letter of
Aug 31.

I'm sorry about the complications concerning some of the films,
and I wish I could give you more definite news. The Internat. Film Bureau
which was supposed to ship FIDDLEDEE is closed for their vacation and
I won't have any further information as to whether they mailed it until
next week. In any case, I've suggested to them to ship a print in time for
either your Sep. 17 or 24th show- I can only hope they will. They are quite
unreliable.

Beadle is in the midst of his "busy season" as far as his job
goes, and is thus almost completely "unapproachable". It seems impossible
to contact him. The last I heard from him ~~that~~ was that the laboratory
had promised early September delivery of his prints. If so, he knows that
they will have to be airtexpressed to you. However, since I've come back I
haven't heard from him concerning a more definite date. Perhaps if you wrote
him, too, it might help; Ernst Beadle, 611 E 12, NYC.

I'll write again as soon as I have any news in relation to
these films. I'm sorry about the difficulties caused you.

Your programs sound splendid. I am glad to see that you are
also presenting some of the excellent MMA documentaries, such as Easter
Island, the Bunuel Spanish short, Window cleaner.. Please let me know how
your series is coming. Your printed matter also looks extremely well
and nicely designed; wasn't it rather expensive, what with 2 color job,
~~xxx~~ on colored heavy stock, and printing costs?

I'm enclosing a short list of some of the titles that I'd like
to find out more about; both as to content as well as to source, of course.
Just return list to me, with information "scribbled in", so it won't take you
much time.

Could you arrange to send MOTHERS DAY here within the next 10
days or so? I'm planning a special preview of some films for people like
Parker Tyler, Siegfried Kracauer, etc and would be very happy to let them
look at this particular film. However, no date can be set now, and the film
may have to stay here 2 weeks or so. In my opinion, it'll be worth it, as they
could provide some good publicity. Please let me know as soon as possible
if this can be arranged.

Very sincerely,
Amos Vogel
mu 9-7288 mu 7-6770

59 park avenue, new york 16, n. y. •

production

distribution

exhibition

promotion

1245 Vine St. Hollywood 38
Sept 9 1948

Dear Frank,

Thanks for your letter and the check. I had a very good time in S.F. and am glad the film series got off from a good start.

I thought the article would appear in last Sunday's paper and ran all over town trying to get a copy but couldn't.

I enclose a couple of reproductions and my portrait, rather small but they can be enlarged by the engraver if necessary.

Regarding the chess set, I left an extra board which I forgot to take back with me. Would you be kind enough to mail it to Mr. Hugh O'Neill, Big Sur ? No special wrapping is necessary, just a piece of paper. And if before the end of the month anyone should like to buy the set on exhibition, the price is 50 dollars. If it is not sold, I shall probably ask you simply to place it with Gumps. They have ordered several sets already, and may want this one. I'll let you know.

The gouaches on exhibition are also for sale (100 \$ each) Dorothy Liebes was interested in them and bought a couple some time ago. But she wasn't in town when I was there.

I am looking forward now to seeing your catalog for the Gris Miro Picasso show, and hear the reactions to that!

Thanks again for your interest, and do hope to see you again soon.

Regards to all of you.

Sincerely

man Ray

3863 Howe St.
Oakland
September 9, 1948

Dear Mr. Stauffacher —

Your letter of August 6th has just reached me — delayed by a misunderstanding in N.Y. as to forwarding procedure. Unfortunately, my only print of the film you mention is with CINEMA 16 in N.Y., but I've ordered another from the lab — and as soon as it's ready, of course, I'd be happy to have a look at it. Sorry I've been so long answering your letter, and thanks for your interest —

You ask about the film. It's a subjective documentary on some aspects of urban life — especially in N.Y. — with comment on the underlying, and usually unrealized, anarchism of such a society — I don't know how much Haff has told you of the theme of the film — in terms of form, I'm afraid it's something of a reaction away from the Maya Deren school, (which seems to defeat itself by the obscurity of its references) — and ^{more} in the direction of Dulac (if parallels are necessary.) I've purposely avoided dream symbols, except where their application has thematic significance, and I've tried to widen the range of symbolic images to represent coherent ideas as well as situational dream —

It's useless, of course, to talk of these things unless one has seen the picture, though I'll send you a synopsis if the print has not arrived by the time I get back to New York. Huff and I just completed shooting a new film in Los Angeles, and he's had to return east for the new school term. I'm enjoying a few days' rest before delving into the task of editing the sprawling thing, and may drop over to the museum tomorrow night if I can crash the joint without a season membership. Wish I'd been here to catch audience reaction to NOSFERATU. N.Y. audiences almost laughed it off the screen last year. And this in spite of Kracauer!

I'll be interested in hearing more of your organization's activities. Of course, to me, and those like me, your very existence warrants cheers in every direction. Incidentally, if you find yourself diverted or entertained by ~~the~~ film (which, by the way, is called THE UNCOMFORTABLE MAN, and runs approx. 30 min.) you might like to take a flyer at the new thing, too, which will be ready about November. As for

rental rates, we allow Museum showings for the
regular Museum of Modern Art rate, plus postage -

Thank you again for your letter, and best wishes
for the continued success of your organization -

Kent Munier
/

To the San Francisco Museum
of Art Film Library.

Friday
September 10

Gentlemen —

It was my very pleasant experience to witness the first picture of your art in cinema series several days ago, I had ever seen.

For several years now, I have noticed your interesting programs, but living so far away, have never bothered to purchase a season ticket. My loss.

And here again this year, I have missed seeing a remarkable film of which I have been, for years, waiting to see — "Mascali" (German private edition). Not seeing your "Art in Cinema" announcement until it was too late.

So, off the dime I came, and purchased a series ticket for the famous film series.

I wish, now, to express my admiration for so intelligent a plan. The whole idea of a film library in our city excites me terribly.

And, I only hope that quite enough persons will attend, so as to encourage this series for

I thank — I invite him
about bulletin subscriptions &
membership information —
Will you answer the film
questions?
B/B

a long, long time.

I would consider it a great kindness if
you could possibly secure for me, a list of all
the films in your young library. I would be
extremely interested in knowing those films that are
shown, that are in your collection.

I would be very grateful, too, if I
could be ~~added~~ mailed each month, the announce-
ments of your different series.

All literature concerning this additional
culture, in S. Francisco, would be appreciated.

I compliment you on a most excellent
letter.

with kind regards
J. Damerell

A. Damerell
155 Costa Rica Avenue
Burlingame - Calif.

Amos Vogel
Executive Secretary

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Eli Willis
Archer Winsten
Basil Wright

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documentary and experimental films

September 10, 1948

Dear Frank,

Yesterday FIDDLEDEDEE was sent out to you by parcelpost and should reach you by the 16th. Today I've shipped off the Beadle films by airexpress, so that you'll definitely have them in time for the Sep. 17th showing.

Please return both Fiddle and the Beadle films to us immediately after your 24th showing.

As Beadle may told you already, his prints came out very bad, and he is instead taking the chance of letting you project his original. Needless to say, he does so on the assumption a) that it will not be screened more than once, and b) that you'll take the utmost care in projecting it. I told him, I was sure you'd be careful.

Let me know how things are going.

Sincerely,

Amos

production

distribution

exhibition

promotion

Sept. 13. 48.

Dear Mr. Frank Stauffer,

THANKS FOR your invitation.

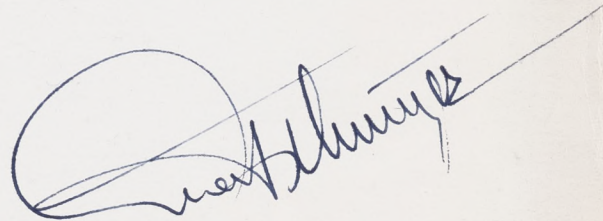
I would like to come to see you
and your friends and your works
the museum and your City.

But right now I have no
money available for such a trip.
And could make it possible only
if payment in advance could
be arranged to me.

I would have to know latest
by Wednesday evening.

best wishes to you.

Always sincerely yours



OSKAR Fischinger
1010 HAMMONA ST
LA. 46. CAL. CR-1-5828.

Chansons de Chay nous
George Duxing & Colin Low

30 Nassau St.
Dimmock, N.Y.
Sep. 14, 48

Mrs. Harry S. Smith
20 San Francisco Museum of Art
War Memorial
San Francisco, Calif.

Dear Mrs. Smith:-
Last October you showed my
first film - "Eliminated Transformed
Plastics". During the past year I have
completed two new films showing further
developments of eliminating plastics.
One "Light Reflections and Shadows"
is silent - and is included in the
museum of modern art film library
catalogue of "documentary + educational
films" - just issued.
The other one "Light Reflections"
has a sound track - and is just
completed.

I am wondering if you are having
a new program this year and if so

Whether you would be interested in showing
these new ones of mine. The modern
institute of art in Beverly Hills is
showing them on Sept. 24th.

Sincerely yours

Jim Davis

September 16, 1948

618 South Rampart
L.A. 5

Mr. Richard Foster
c/o San Francisco Museum
War Memorial Veterans Building
Civic Center
San Francisco, California

Dear Dick:

I talked to Al King last evening and we decided it would not be advisable to show our film in this series. We have encountered innumerable difficulties in obtaining our sound track and in being able to synchronize this with our visual material.

If our failure to notify you of this has caused any difficulty, we are very sorry for it was Al's impression, along with ours, that if we had not contacted you by the 15th, we would not be ready.

I am sure you will understand the problems which have to be worked out before we feel that our work merits a showing.

We will be very happy to show you personally our work upon its completion. The film should be complete and in its final form by the early part of December.

Very truly yours,

Frank Cellina

The City College of New York

EVENING SESSION

CONVENT AVENUE AND 139TH STREET

NEW YORK 31, N. Y.

WALTER A. KNITTLE
DIRECTOR

Mr. Frank Stauffacher
c/o Art Museum of San Francisco
San Francisco, California

Sept. 22, 1948

Dear Frank:

I haven't heard from you for such a long time and would be very grateful if you would let me know what happened in San Francisco in general and in special first.

1. Did you get all my films?
2. What was the reaction to my exhibition?
3. What was the reaction to Dreams? (Except the very nice interview with the Miss Holan. I haven't seen or heard anything about it.)
4. Is the film still running and how is it doing? How's the projection?

San Francisco seems to be so far away, please bring it a little nearer. With my best to the friends and to you.

Yours,

Hans

Oct 5

Dear Mr. Stauffacher,

Thank you for
your generous long-awaited-for
letter! The suspense was terrific,
& the climax had the old whammy.
I'm sorry I had to cry on your shoulder,
& moan & groan, but I live in
Hollywood & love to ham it up
occasionally. Besides I was down
anyway — borrowed some abstract

sculpture by Pamela Boden (she will
be showing in S.F. at the City of Paris,
Rotunda — don't miss it, she's good!)

While ~~stop~~ stooping over to adjust a
turning table, a piece of sculpture costing
250.00 took off + handed Kasmark
on the linoleum. I fixed ^{it} more durably than
ever, but I wrote the artist saying we
were buying her beautiful abstraction,
monthly payments. Brother that 20
will come in handy. Thanks a lot!

I'm thrilled to hear about the list. Will
write a little later about "Color," after talking
it over with John Whitney.

Cordially yours,

Elwood Decker

P.S.
Had I lived in S.F. I
would have been glad
to help out at your
program — how about those
kids at Calif. School of Arts?

FRANCIS LEE
413 WEST 31st ST.
NEW YORK 1, N. Y.

Oct. 11, 1948

Dear Mr Stauffacher,

Would you be so

kind as to send me a program of the
film showing in which my films are
mentioned. I would like to have a copy of
this program for my records.

I am now working on
a new film which should be ready in a
few months and will incorporate a new system
of animation that I am working on.

Please let me know

the next time you are in New York. Hoping
to hear from you soon I am

Sincerely yours
Francis Lee

2622 Lakeview Avenue, Chicago 14, Illinois, Telephone Diversey 0546

October 23, 1948

Mr. Frank Stauffacher
Art in Cinema Series
The San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

It was a great pleasure to meet you and your brother the other night. Even the short contact made me very content about my decision to join Martin Metal in San Francisco. There is a spirit of mutual assistance in creative work which I felt in this particular group and which is sadly lacking here in Chicago. Art can't flourish in a vacuum, and too much isolation makes cocky and insecure at the same time.

As for the films I'd need for the week between November 20 and November 26:

I checked on your program and I think I'd rather do without the Fischinger. It would cost you too much effort to secure it for me, and being in black and white it would not even supplement my program very well. What I'm after are some ABSTRACT color compositions in the nature of Metal's COLOUR but showing various approaches. Since both my audiences here at the University of Chicago College and at Bradley University are rather innocent, anything wrestling honesty with color will do. Are the Whitney films in color, and what about the ABSOLUTE FILMS No. 2, 3, and 4? I shall pay gladly all costs and expenses but I'd have to have the material by November 20. After that date it wouldn't do me any good.

ACQUAINTANCE Please drop me a line whether and what you can send and what I owe you by way of money.

With kindest regards to you and Jack
most sincerely yours

Hy Mohly -

Howard
Tregellis

acquaintance

acquaintance

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16 MM.

2697

Invoice No. _____

Sold to Mr. Frank Stauffacher

Your Order No. _____

San Francisco Museum of Art

Via _____

War Memorial Bldg., Civic Center, S. F.

Date October 30, 1948

2 - Rolls Type A Kodachrome

\$ 16.50

2 - Rolls Super X

10.50

27.00

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\$ 27.81

760 GOUGH STREET

• PHONE HEMLOCK 1-6567

• SAN FRANCISCO 2, CALIFORNIA

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16 MM.

Sold to Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial Bldg., Civic Center, S. F.

Invoice No. 2697

Your Order No. _____

Via _____

Date October 30, 1948

2 - Rolls Type A Kodachrome
2 - Rolls Super X

\$ 16.50
10.50

27.00

Sales Tax 3% .91

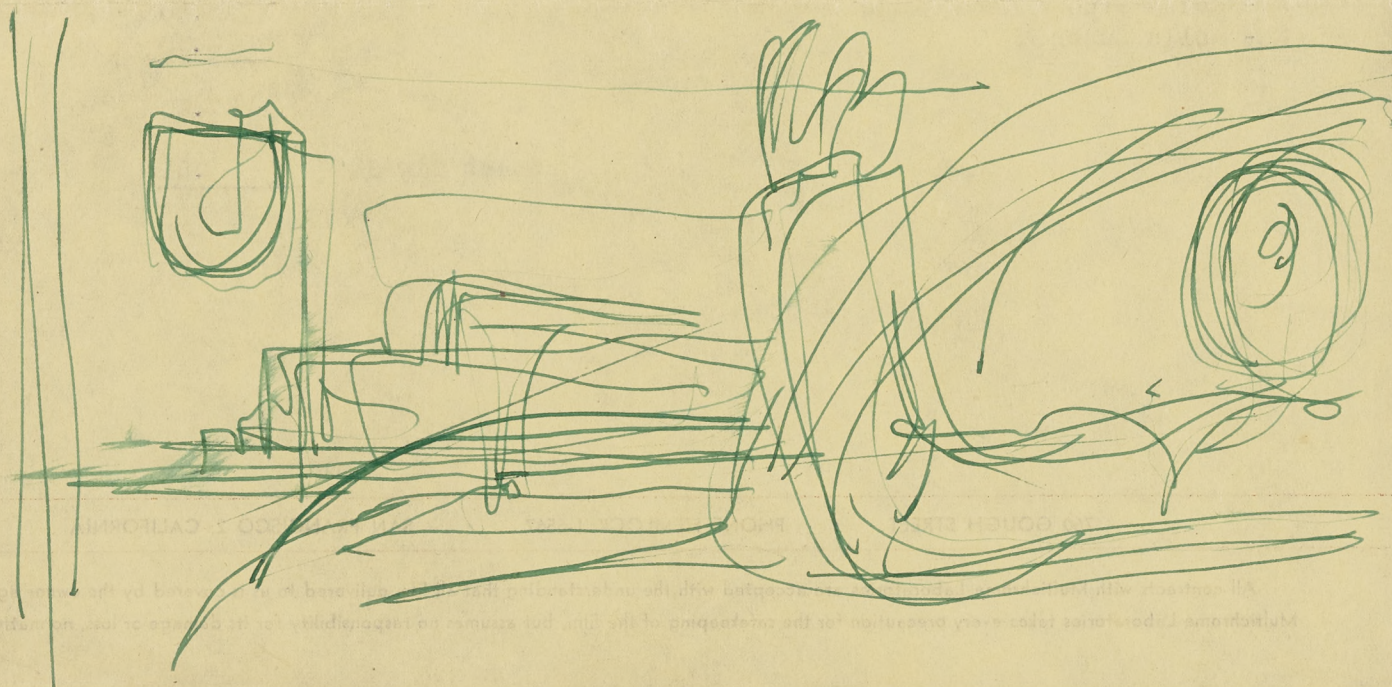
\$ 27.81

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MULTIBROME LABORATORIES

COMPLETE MOTION PICTURE LABORATORY FACILITIES FOR BLACK AND WHITE OR COLOR



2622 Lakeview Avenue, Chicago 14, Illinois, Telephone Diversey 0546

November 10, 1948

Mr. Frank Stauffacher
Art In Cinema Group
Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

I have had several requests for Moholy's film
Life of the Lobster.
The next date for which I have promised it is November 30.

So will you be sure to see that I have the film back by that
date? I hope you received my letter which I wrote shortly after
my return from San Francisco, giving more details about my
request for two abstract color films, and that I can count
on receiving these two films not later than November 19.
If they haven't been sent you might perhaps enclose the
roll of the Lobster Film in the package.

With best regards, most sincerely yours

László Moholy-Nagy

1151 Prescott street
Monterey, California
11/22/8

Dear Mr. Stauffacher,

Your name was suggested to me by the Museum of Modern Art in San Francisco. I am trying to get some information concerning the leasing of foreign and surrealist films.

The situation is this: some friends of mine here on the peninsula intend to open a small theatre - chiefly to produce modern plays. I would like to show also some modern films, and also some of the film classics such as "The cabinet of Dr. Caligari" etc.

Can you tell me where such films can be rented, whether the usual arrangement is a percentage or a flat rate?

One idea that has occurred to me is to form the interested people into a film society, on a subscription basis, in the hope that more films might be made available to us.

The films that the Museum of (Modern) Art show --- are they owned by the museum or rented? Are they available to interested parties?

I would be interested in knowing also how many of the really fine films are in 16 mm., as that is a more inexpensive method of showing them.

Thank you very much for any information you may give me.

Yours truly,
Bill Grech

HOUSTON

PRESTON 4 7 4 7

FAIRFAX 7 9 3 1

BRANCH OFFICE

601 CHAPARRAL STREET
CORPUS CHRISTI, TEXAS

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ATTORNEY-AT-LAW

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12-23-48

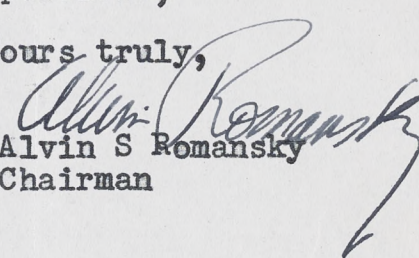
Art In Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Sir;

As director of Public Relations of Contemporary Arts Assn of Houston, I would like to know ~~where~~ we can rent a group of films by Hans Richter, " Filmstudie ", also Dreams that Money can not Buy ", also Mysteres Du Chateau Du De, Improvisation No One. Motion Painting No One.

Please give me as much detail as possible,

Yours truly,


Alvin S Romansky
Chairman

2622 Lakeview Avenue, Chicago 14, Illinois, Telephone Diversey 0546

December 27, 1948

Mr. Frank Stauffacher
Art in Cinema Series
The San Francisco Museum of Art
Civic Center
San Francisco, Cal.

Dear Frank:

I wondered whether you could let me have as soon as possible the address of the Whitney Brothers. I have to show two or three abstract, or perhaps a mixture of abstract and surrealist, films at Bradley University February 1st. which means that I should have the films not later than Saturday, January 29. I have never seen any of the Whitney Brothers films and I thought this might be a very good idea to see them and to bring their work before a Middlewestern audience. I pay, of course, whatever rental fee they might ask.

How is the surrealist film "Meta" (I think that was the name)? Can it be shown to a student audience? I mean, considering the presbyterian character of these middlewestern colleges (it might be baptist for all I know), will this film be not too uprorious. I'd like to show abstract and surrealist tendencies, if possible; and the audience is so large that it would be worth the film-makers while.

If you are short of time for letters, please call Martin and let him know whether I should contact the film producers directly, and where.

I hope you had a lovely Christmas and will have a very happy 1949. I am very much looking forward to seeing you and your wife again when I shall be in San Francisco in February.

Most sincerely, yours

John Moholy-Nagy

ART OF THIS CENTURY FILMS, INC.

34 EAST 21st STREET
NEW YORK 10, N. Y.
ALgonquin 4-9197
PLaza 5-9249

Mr. Frank Stauffacher
Art Museum of San Francisco
San Francisco, California

Jan. 4, 1949

Dear Frank:

Thank you for your New Years wishes which I give you back heartily.

A German publisher has contacted me for a full-size publication about the experimental film. He has asked me whether I could collect the material to represent the U.S. Could you ask your San Francisco group to let me have some photos from each member of their experimental work?

Our correspondence has lately become rather one-sided, I hope the future will balance that again.

Who's Bobbie, your brother or your girl friend?

Again all my best wishes. I would like to hear very much what your plans are.

Yours,

Hans

Hans

P.S.

I hope my exhibition has left San Francisco long ago as my exhibition is supposed to open in Chicago on the 12th of January. What happened to my films?

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

January 7, 1949

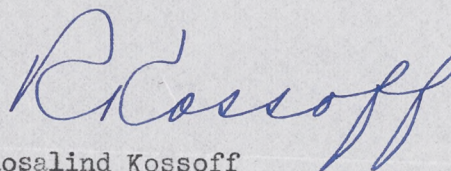
Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Upon the request of Mr. James Davis, producer of the film entitled LIGHT REFLECTIONS, we are enclosing herewith a description of the film with pertinent information as to its availability.

This film is available on a rental basis, or if you are interested in purchasing a copy, we shall be delighted to send you a copy for screening.

Yours sincerely,



Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf
Encl.

January 19, 1949

Dear Frank:

It was good to hear from you finally, and I confess that I had begun wondering whatever had happened to the San Francisco people.

I can see how you might have had diminishing crowds at the showings of Art In Cinema. I believe that when you were here we discussed that possibility, At least I know that I have anticipated such difficulties on the part of organizations like yourself, or Cinema 16, who are committed to produce a flow of "art in cinema" when the actual body of such work is hardly adequate unless one resorts to films whose sole virtue is their experimentalism or novelty .

As for MEDITATION ON VIOLENCE, it is available on February 11th, as you suggest, and I shall schedule you for that date. As you know, I am more than badly in need of funds -- the lab bills on this new film turned out much more than I had anticipated -- and I know you will do your best on rental price. Would you like one of the other films -- say, ~~XXXXXXXXXXXXXXX~~ RITUAL In TRANS* FIGURED TIME -- along with it? At the same price, of course. MEDITATION is less sensational and more subtle than my previous films and I hope you will bear this in mind in the programming for the evening. If it was programmed to follow a strong shocker like "Chien Andalou", for instance, one could simply not readjust one's sensibilities sufficiently. It would be like, saying, expecting someone to get the delicate flavor of oysters right after having fed them an extremely hot chile-con-carne.

The Smith teaching project did not work out, for reasons too complicated to go into here. You could, of course, have the script of either "Meditation" or "Choreography of both, to exhibit if you wished. The script of "Meditation" was done on a scroll (shelving paper rolled up) and has a drawn out design as a whole which might be interesting. But if you want this for the screening, it would be best to schedule it for February 18th, to give me time to touch up the scroll with ink, and make it a bit decipherable and ready to exhibit. If you decide on the scroll and

the Feb. 18th date, please telegraph me so that I can
get it all ready.

I shall expect to hear from you very soon. Lots of luck.

most sincerely,

Wayne Allen

30 Nassau St.
Princeton, N.J.
Jan. 24, '49

Dear Frank Stauffer:-

Your letter of Jan. 22 received this morning.
Please send the rental for my two films (\$7.50 for "Eight Reflections" and \$5.00 for "Shadows + Eight Reflections") to A.T. Films, Inc., 1600 Broadway, New York City, but return both copies of the film to me here. The prints which you have are my personal copies which I sent to Mrs. Widney. But since I am under contract with A.T. Films now, they handle the business end of it.

I would like very much to be in San Francisco when my films are shown on Feb. 11th. I will try to make it. But I have three new films which must be completed first. If I can get them done in time, I will try to get there. So - I will work toward meeting you,

Sincerely yours

Jim Davis

MAYA DEREN

61 MORTON STREET

NEW YORK 14, N. Y.

January 24, 1949

Mr. Frank Stauffacher:
San Francisco Museum of Art
Veterans Building, Civic Center
San Francisco Museum of Art
San Francisco, Calif.

Dear Mr. Stauffacher:

Thank you for your letter. In a couple of days, Miss Deren will mail you the scroll for MEDITATION ON VIOLENCE and the script for CHOREOGRAPHY, together with some stills and other material which will make up an exhibit. You can choose the things you want to use out of this group. We are reserving the 18th of Feb. for your screening of CHOREOGRAPHY, RITUAL, and MEDITATION. We would also appreciate your sending us any notices, clippings, etc. that are in connection with the screening.

Sincerely yours,

Anne Dubs

Anne Dubs (Asst.)



HOTEL VAN RENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.

Jan. 24, 1949

Dear Frank:

Thanks a lot for the programs. I found them most interesting. Makes me wish I could see the shows. As I may have said before Cinema 16 is going in too much for the old documentaries that are too familiar.

As for "The Stone Children", I think we can get it to you by the 18th of Feb. So go ahead and announce it, etc. The only hitch is that we have to have it duplicated. It is rather short notice but I think it can be done. If not, I can send you "Mr. Motorboat's Last Stand" (by John Flory, assisted by me), which I am sure you will enjoy. However, there is a pretty good chance that you will get the new one.

I will send you some still enlargements in a few days. By the way the film is by both of us again and should be known as "a film by Kent Munson and Theodore Huff". Enclosed is a program note and detailed credits.

As for the rental, the same as last would be fine for us. It was really more than fair, but you know how expensive making such films can be.

I see one of your films is coming to Cinema 16. They claim they are all booked up for this year and can't show ours until next fall.

Thanks again and

Best wishes,

Theodore Huff



HOTEL VAN RENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.

Jan. 7, 1949

Dear Mr. Stauffacher:

Could you possibly send me another program note from your film series last September when you showed the Richter pictures and our Uncomfortable Man? You sent me one, but I loaned it to Munson.....

Also I would be interested in your other programs. I wish there were such an organization here. Cinema 16 seems successful, but they are getting more and more into the documentary field, showing things I am too familiar with.

Our new picture "The Stone Children" (after the statues at Forest Lawn) has been edited and previewed. People exclaimed over the color, the Hollywood atmosphere we caught, and the way we ~~worked~~ had Chaplin, Goldwyn, Mayer, DeMille and others appear in it quite unwittingly. It is 800' silent. Let me know ahead if you would be interested in showing it.

Best wishes for the success of the New Year's series.

Sincerely,

Ted Huff

P.S. I might add that in the new film we show such movie-land locales as Hollywood Blvd., the big studios, the beaches, Forest Lawn, Beverly Hills including Pickfair, the deserted "Gone With the Wind" set, etc. all candid shots. Story an ironic allegory.



HOTEL VAN RIENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.

Feb. 7, 1949

Dear Frank:

"The Stone Children" went to Precision Lab a week ago and will be ready (the dupe) Monday 14th. Then by airmail it should reach you in plenty of time for the show Feb. 18.

There is only one hitch. Munson at the last minute decided the film must have some titles. We found that they would be very costly and ~~and~~ ^{\$40-50} could not be done in time (some had to be in color on dupe stock, etc.). Then too I did not want to cut them into the dupe and have more made for original. But he is very temperamental and adamant on the subject. I told him we could not disappoint you and should send as is. But he, being a native of San Fran., etc. says it must be right or no go. It was planned for no titles and with an introduction or program note I don't see why they are needed.

Could you write to him as soon as you receive this and urge him to send the film as is? (I would send it except that he is supposed to pay for the print as he owes me on the production and also I am a little "broke", Richter not giving me enough classes.). Tell him that I told you he did not want to send it because of lack of titles. Explain that there will be full program notes and it can be announced that this is the first public showing and the opening titles, etc. are absent. (If you do announce, you might joke and say the producers ran out of cash--went over their \$200 budget.)

Most important of all, tell Munson it is the only time this season you can show it--you are all booked up or are not showing more experimental films. He claims it can be shown again, but I know exhibitors want a film when they want it. Cinema 16 is all booked up and I am anxious



HOTEL VAN RIENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.

that it be shown. Put any other pressure on him you can think of. (K. Munson, 240 E. 32, NY 16)

One little point--if you are not going to have printed programs as in your usual shows, please let me know and maybe I can have some mimeographed. Because without credit titles, or foreword, it has to have at least this.

Knowing well the other films on your program, I am sure ours will stand up O.K. But I would appreciate your frank opinion and how the audience takes it, etc. I don't expect all to like or understand as with Deren films, but would like to know opinion of those who are "hep" to this sort of film. Munson wrote it (~~if/yy~~) and as usual I had many arguments with him about his obscurity and lack of clarity. I handled mostly the technical end. So please don't hesitate to say what you and others think. There is enough pictorially interesting so they won't be bored, I assure you.

Let's hope you get the film. I have done all I could! Now it is up to Munson and if you put the heat on him right away, I think we can swing it.

Your programs certainly sound interesting. The trouble with N.Y. crowd they have to have "social significance". Cinema 16 is changing a lot as you probably know. At any rate, they have aroused the Museum of Modern Art to the extent that they are giving a special Sunday nite series. Very interesting. Last week Barrymore's Dr. J. & Mr. H., his test for Hamlet and a new Renoir French film. Later some rare Chaplins, Quo Vadis, etc.

Best wishes,

Ted

THE STONE CHILDREN

An experimental film by Kent Munson and Theodore Huff.
Produced in Hollywood summer of 1948. Written by
Kent Munson. Photographed in Kodachrome by Theodore
Huff. Co-directed by Munson and Huff. Cast: Kent
Munson, ~~Jean~~ ^{Jeanne} Liebler, Dale Drum, Todd Stanton.

All sorts of tragedies and crimes go unnoticed ~~beneath~~
beneath our very noses, from simple thefts to wars, ~~b~~
but our increasingly artificial society places more
importance in a fantasy-world than a world of reality,
and because our minds are so drugged with the
more-than-lifesize counterfeit of passion and
violence (in movies, books, sports, music, etc.),
we do not recognize the real things, or even worse,
close our eyes to them.

"The Stone Children" is an oblique allegory of
an Exile's journey through the fantastic land of
celluloid shadows. From his unsavory beginning
to his psychotic end, he experiences in turn:
anger, fear, pride, ambition, frustration, desire,
remorse, confusion and madness. Played in
counterpoint to the highly artificial shams of
movieland, all these real emotions go unnoticed.
Even his sardonic demise has ludicrous and
theatrical overtones.

(if you ~~credit~~ this note, don't credit
me alone! By Munson & Huff again - tho
really not necessary to credit.)



HOTEL VAN RENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.

MUSICAL SUGGESTIONS FOR "THE STONE CHILDREN"

(The film was taken at silent speed--16 frames-- I think it should be run at this speed, the first half anyway.) It might not hurt to speed up end-if necessary.)

These, of course, are only hints as I know you know more about scoring with records than I do:

- | <u>CUE</u> | <u>TYPE OF MUSIC</u> |
|---|---|
| I. Fight (short, $\frac{1}{2}$ min.) | Agitato
(Prokofieff's Sgythian Suite, side 6 ??) |
| II. Hollywood Mortuary & Streets
(4 minutes) | Light allegretto
or any modern pop
associated with Hollywood
(Even something vulgar as
"When Baby Smiles At Me"?) |
| III. Amusement Park (roller coaster)
(3 min.) | Loud carousel music |
| IV. Beverly Hills houses
(1 min.) | good Chamber music
(allegretto) |
| V. Book: Screenplay Writing and studios.
(4 min.) | modern dramatic
(Stravinsky's Sym. in 3 mov.--Saxaphone or plaintive parts. Ravel?) |
| VI. Legs of Girl (to bars)
(4 min.) | swing or boogie-woogie. (even "Buttons and Bows"?) |
| VII. Couple to beach
(4 min.) | modern, slower romantic (On a slow boat to China??) |
| VIII. Girl runs away- chase in park (4 min.) | modern agitato
(Milhaud, Protee, sides 2 & 6)? |
| IX. Hero on hill top (after fog scene) ($3\frac{1}{2}$ min.) | Ultra modern "mad" music
--slow. (Hindemith, Shostakovitch ?) |
| X. Sign: "Death". Forest Lawn sequence after hero yells. | Loud Carousel music to end. (same as no. 3?) |



HOTEL VAN RIENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.



HOTEL VAN RENSSELAER

A KNOTT HOTEL

ELEVENTH STREET NEAR FIFTH AVENUE

NEW YORK 3, N.Y.

Tues.

Dear Frank:

We are sending #The Stone Children" at 5 tonight by air mail. I guess it will make it O.K. The film is without titles --so if you want you can announce that it is the first public showing, etc.

Enclosed are some musical suggestions so you will at least know the type of music needed.

Hope you won't lose any more hair and that it was worth the bother! Don't forget to send me extra program notes and any comments or reviews, if any. Thanks.

Best wishes,

Ted Huff

128
12
12



GRAND CENTRAL
STATION



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26

San Francisco Museum of Art
Civic Center
San Francisco, California

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3x7
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The New York Public Library

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FIFTH AVENUE AND 42ND STREET

New York 18, N. Y. ... February 9, 1949

The Trustees instruct me to acknowledge with thanks your recent gift. Art in Cinema, Edited by Frank Stauffacher, 1947.

R. A. BEALS, *Director.*

MAYA DEREN

61 MORTON STREET

NEW YORK 14, N. Y.

February 11, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

The films were sent to you on Feb. 7, and Miss Deren is sending you the exhibit today via air express. We hope that they will reach you in time. Will you please send the films after your screening to: Mr. Robert N. Zitter, "Modernism in 16", 1326 E. 57 St., Chicago 37, Ill., and return to us the enclosed post card. The Chicago screening is scheduled for Feb. 24. Thank you very much.

Sincerely yours,

Anne Dubs
Anne Dubs (Asst.)

The City College of New York

THE INSTITUTE OF FILM TECHNIQUES
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

OFFICE OF THE SUPERVISOR

Mr. Frank Stauffacher
Art Museum of San Francisco
San Francisco, California

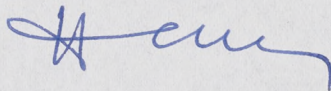
Jan. 25, 1949

Dear Frank:

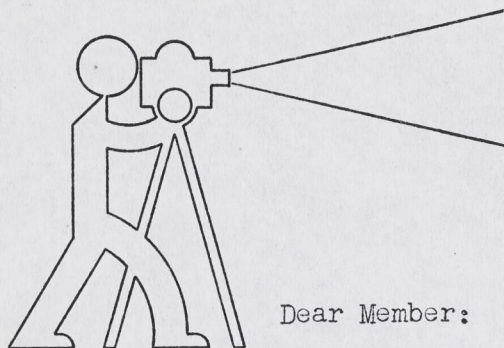
I forgot one thing in my last letter. Did I give you by any chance the color transparencies of my paintings? I had two sets originally, I don't have any now. Please let me know together with the answers to the other questions I asked you in my last letter.

All my love to you and your wife.

Best, your old,

A handwritten signature in blue ink, appearing to read 'Hans', with a stylized, cursive flourish.

Hans



CINEMA CLUB

OF SAN FRANCISCO

An Organization of Amateur Cinematographers

February 7, 1949

Dear Member: Our next meeting will be:

Date: Tuesday, February 15, 1949
Time: 8:00 P.M.
Place: National Defenders' Room - Women's City Club,
465 Post Street
Dinner: 6:30 P.M. Women's City Club Cafeteria. Members and
guests are invited to join the dinner group.

Rudy Arfsten, our Program Chairman, has arranged the following excellent program for our pleasure:

1. "European Kaleidoscope." Larry Duggan will treat us to the 16 mm Kodachrome film he made last year on his trip to England, Ireland, France, and the Low Countries. In his own inimitable style, Larry will tell us about the film and his trip. About 30 minutes.
2. "Projectors." Ralph V. Butterworth, who gave us an entertaining and instructive talk about screens, last September, will tell us about modern motion picture and slide projectors for home use. Mr. Butterworth will demonstrate new models and, as he did when he spoke about screens, will give us pointers on what to look for when we contemplate purchasing projectors. About 15 minutes.
3. "Silver City." Hold on to your seats! Here's a bit of excitement -- a thriller-diller -- a sensational Western with lotsa horses, lotsa shootin'. The film is a 16 mm color-sound movie presented by Ray Daker, widely known producer of films. Mr. Daker and a group of fellow Oaklanders give their spare time to filming Westerns. Mr. Daker does the writing, directing, photography and editing. He and his friends make all props. Not only will we see his latest feature, but Mr. Daker and his leading man, Harold Peabbles, will be with us to tell how they are filming their next production, "Dark Timber." About 40 minutes.

Again, for everyone's information, here are the names of the Cinema Club's 1949 officers:

President - - - - - Ben Hechinger
Vice President - - - - - Rudy Arfsten
Secretary - - - - - Miss Blanche Moroney
Treasurer - - - - - Lloyd Littleton

Directors at Large -- Frank Hedrick, Larry Duggan, Ben Nichols.

The Club welcomes as a new member, Mr. Vince Carroll.

Guests are always welcome at our meetings. Be sure to tell Rudy Arfsten about films and slides for our programs.

Program Chairman:

Rudy Arfsten
1700 Anza St., S.F. 18
SKYline 1-1467

Very sincerely yours,

Ben Hechinger, President
1340 Lombard St., S.F. 9
GRaystone 4-2697

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

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GRACE L. McCANN MORLEY, Director

SERGIE
000000

TELEGRAM

Sergie
TO: SERGIE CHERMAYEFF

INSTITUTE OF DESIGN

632 N. ~~DEARBORN~~ DEARBORN ST.

CHICAGO, ILL.

WOULD IT BE POSSIBLE TO SEND AIR EXPRESS COLLECT MOHOLYNAGY

STUDENT FILM DO NOT DISTURB FOR FEB 22 11TH SHOWING 000 IF NOT
THEN FOR FEB 18TH PLEASE WIRE REPLY COLLECT.

FRANK STAUFFACHER
SAN FRANCISCO MUSEUM OF ART

• Maya Deren
61 Morton St.
New York

No air express accepted
for N.Y. due to embargo
Shall I send ^{material} regular parcel
post or wait in event embargo
may be lifted in few days.

74 Tamalpais
Berkeley
Feb. 3, 1949

Dear Frank Stauffacher,

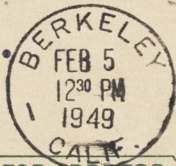
Even though you've probably been too busy to get around to the article on the film group, I hope you'll find time soon to send it to us.

Our fifth issue is just out and we hope to get a new issue out in March.

Sincerely,

Jim Schenck

James Schevill
74 Tamalpais Rd
Berkeley 8, Calif.



THIS SIDE OF CARD IS FOR ADDRESS



Mr Frank Stauffacher
% San Francisco Museum of Art
Civic Center
San Francisco
Calif.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
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FILM LIBRARY
IRIS BARRY, DIRECTOR

February 7, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

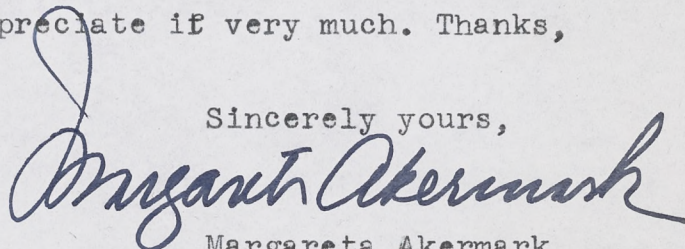
Dear Mr. Stauffacher:

Thank you for your letter enclosing your attractive announcement. You certainly have managed to get hold of some interesting sounding films.

EARTH is not available but I have good news for you regarding OBJECT LESSON. You can no doubt get a 16mm print directly from Christopher Young and his address is West Cornwall, Connecticut. Quite by chance we "found" him.

We hope your series will be a great success. Since the interest in abstract films is mounting I hope you will not mind if I refer requests for the films on your list, to you. Or do you prefer to give me the information where the different films can be obtained for rental.² That will save you time. And we will appreciate it very much. Thanks,

Sincerely yours,



Margareta Akerman
Circulation Director

134 E. 60

N. Y. (

Feb 12. 49

Dear Tom,

no answer upon my last letter to you! Yesterday I met by accident a former student of mine who told me that Harry Miller has gotten (from him) the program of my "Dreams..." and liked it very much. - I could or should have sent it to him myself, but the slightly embarrassing first meeting made me unsure whether or not to get in contact with H. M.

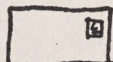
The thing is that I would like (intensely) to work together with him on my new plan. But he has so many - and I have none (yet) for the plan. I shall finish the script and then try to find it (there are a few people). - I don't dare to ask H. M. whether he would like to work with us (I work at the time with Huelshnick (M.D.) - from Lada times) - because of the many & whether he liked my plan or not. - I would like to have your opinion what you think about it + whether H. M. wants the plan! - He asked me the address of Lily Hollman, Labovitz + Cage. I answered him correctly - that was all.

Please change your habit to have letters from whiskers before you answer them - and reply also upon the "coming to" proposition + I made you in my former letter. etc.

All my love to your wife + to you - Best to your brother

David a new exploration + Ford.
of "Dreams..." but not in a theatre.

Love Harry



MAPLE - HILLS
SOUTHBURY, CONN.



6146
WOODBURY, CONN.



SEYMOUR, CONN.

Dear Frank; in the
future, it seems, I would have to
write not only my letters to you
but also the answers to them.

But, optimistic as I am, I try
it a brief time unanswered.

Here (enclosed) is a letter (old)
by Rosemary Belyard. I still
try to locate an air mail letter
with 150 negatives - stills of my
film which was sent from the
Dorchester Hotel to 30-A
Flower Str. San Francisco.

I would be very grateful
indeed if you could inquire
this again.

All my best to your
wife + to you
Hans.

134 E. 60th St
N. Y. C.

P.S. Where are the photos for
the New York - Book. publication?

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TO

Frank Stauffacher
San Francisco Museum of Art
San Francisco, Calif.

Date 2-15-49

Our Invoice: 635

Your Order:

Terms: NET CASH

Quantity		Unit		Amount
	Rental synchronizer			\$15.00

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

February 16, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

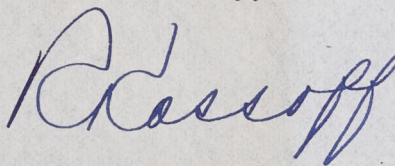
I hope you won't feel deluged having received a wire from us and now a letter regarding the subject, LA ROSE ET LE RESEDA.

This is to explain how I came to know of your wanting the above mentioned film. I had lunch today with Lewis Jacobs, and he reminded himself that you had wired for the subject and seemed eager to get it. Therefore, we immediately wired.

I am sure satisfactory arrangements can be made, so if you plan to use it almost immediately, we can supply you with a copy.

With kindest regards.

Yours sincerely,



Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

UNIVERSITY OF MINNESOTA
VISUAL EDUCATION SERVICE
MINNEAPOLIS 14

February 16, 1949

Mr. James Broughton
Farallone Films
1724 Baker Street
San Francisco 15, Calif.

Dear Mr. Broughton:

We have received a program of films presented by the San Francisco Museum of Art at the Civic Center on February 11. We would like to know where some of these films may be procured. We are interested particularly in :

LIGHT REFLECTIONS by James E. Davis
THE PETRIFIED DOG by Sidney Peterson
DIME STORE by Dorsey Alexander
MEDITATION ON VIOLENCE by Maya Deren
THE STONE CHILDREN by Kent Munson and Theodore Huff

Can you please advise who distributes these films? Thank you.

Very truly yours,

Lillian A. Jones

UNIVERSITY FILM SOCIETY
Lillian A. Jones, Secretary

LAJ:ef

2106 North Las Palmas
Hollywood 28, California
February 19, 1949

Frank Stauffacher
ART IN CINEMA SOCIETY
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

Please return the film quickly, if you haven't already done so, as I have another booking for it.

STATEMENT:

One Day

Rental---FRAGMENT OF SEEKING.....\$14.00

Thank you. Hope all went well with the showing. Can you send me program notes? Would very much appreciate a copy of them. Thanks for sending me the announcement.

Sincerely,

Curtis Harrington
Curtis Harrington

CALIFORNIA COLLEGE OF ARTS AND CRAFTS

State
Accredited



Founded in 1907

BROADWAY AT COLLEGE AVENUE, OAKLAND 11, CALIFORNIA

Spencer Macky, President

February 21, 1949

Mr. Stauffbacher
San Francisco Museum
Civic Center
San Francisco, California

Dear Mr. Stauffbacher:

Last Friday evening was an exciting experience for my Form in Motion class, when they saw their first film projected in your Museum. They, and I are extremely grateful and wish to thank you for your kindness. The interest shown in the film, will I am sure, stimulate them in their future work.

Your choice of music was excellent and the class would like to know the name of the music played. If it isn't too much bother we would appreciate it if you would jot down the name of the music and put it in the film can.

You might be interested in knowing how we started making experiemental films.

About a year ago several instructors and students thought that some of their ideas which could not be expressed in the traditional art mediums could probably be expressed in the film. This group met on Friday evenings and experimented. The first film which was in black and white was shown before the student body during our annual "Open House". The showing of the film created interest in many of the students, and a class was formed the following semester.

The class is encouraged to develop their ideas. They work either singly or collectively. The photographic technique is not stressed. When a photographic problem arises, they are shown why it can or cannot be done. Most

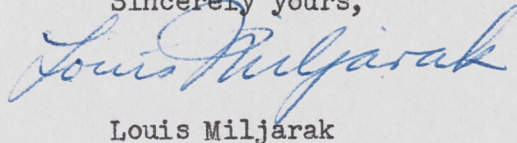
Mr. Stauffbacher
Page 2

of the work is in the abstract, although a group of us went to Death Valley last December to do some dance films.

If you will leave our film at the Museum desk, I will pick it up Thursday evening on my way to the symphony.

Thanks a lot.

Sincerely yours,

A handwritten signature in blue ink, reading "Louis Miljarak". The signature is written in a cursive, flowing style with a large initial "L".

Louis Miljarak

LM:hl

2106 North Las Palmas
Hollywood 28, California
February 22, 1949

Dear Frank:

Just a note to inquire where you obtained the Cocteau statement which you used on the recent announcements. I should appreciate it very much if you will let me know immediately, especially if it is a source, such as a published statement, which I might gain access ~~to~~ through the public library. If it is some special source which I would be unable to get to, please send me, if at all possible, the total statement (including the source in any case); I notice that some of the statement has been left out.

I shall look forward to hearing from you--hopefully, at your earliest opportunity. Thanks a lot.

Sincerely,

Curtis

P.S. Please remember to return the stills. Also, how did the showing go? I should be interested to hear, as I really don't have any friends in S.F. who will write me about it. However, if you don't care to go into this I won't mind at all, BUT I AM MOST ANXIOUS TO LEARN THE SOURCE OF THE COCTEAU STATEMENT.

*how the
showing
was
received.*

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

February 23, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

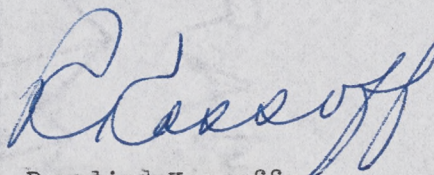
Very many thanks for your letter of February 19 and the material enclosed therein. I was particularly impressed with the way in which you program films as indicated in the two announcements.

Referring to the last paragraph of your letter regarding our arrangements for commercial distribution of films from our collection, we pursue two methods. The methods used in most cases is to sell copies of our films to organizations like yourself, who, in turn, rents them. Revenues from such rentals are naturally retained by the purchaser. If through the efforts of the organization, sales are effected on any of our films, we reserve a 25% discount to be reimbursed to the organization upon payment of such a purchase. The second method is that the organization refers all bookings and sales to us, and we service directly and reserve a 25% commission to be reimbursed to the organization upon receipt of payment.

Either of these methods usually works equitably for both the organization and the distributor. However, if you have any other thoughts regarding such a distribution other than the ones mentioned above, please let me know and I shall be happy to consider your ideas regarding further possibilities for our collaboration.

With kindest personal regards.

Yours sincerely,



Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

30 Nathan St.
Princeton, N.J.
Feb. 23, '49

Dear Frank:

It's been nearly two weeks since my films were to be shown at the San Francisco Museum. I am curious of course to know the reactions - if any - to them. Would you kindly do me the favor of dropping me a line and giving me some criticism. I would appreciate it very much.

I have just completed a new film "Paintings & Plates" - which traces the entire development of the use of illumination & plates from the early paintings (which deal with nature) - through the various stages and shows a great variety of plate objects & effects of shadows & reflections. It ends with a series of effects of reflections only - as in "Eight Reflections." In other words it was everything up to date. Now I am starting to work on the sound track - (for some explanation is necessary) and part musical track composed, it's a long affair - 35 minutes - but had to be done. Now that that is out of the way I hope to develop the "Reflection" type of film much further.

Please send A.T. Films, Inc. - the rental for
Korte films (#7.50 for "Eight Reflections" + \$5.00
for "Shadows + Eight Reflections"). But since
those copies belong to me please return the films
to me here.

Sincerely yours

Jim Davis

TELEPHONE: CIRCLE 7-2850

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY · NEW YORK 19, N. Y.

PARIS · BRUSSELS · CAIRO · RIO de JANEIRO

INVOICE # 3612

San Francisco Museum of Art
San Francisco
California

February 24, 1949

U 31815

Att: Mr. Stauffacker

Subject: SHADOWS AND LIGHT REFLECTIONS

Rental: 16mm copy

\$ 5.00

(as per request made by James Davis)

Feb. 28, 1949

James Broughton
1724 Baker Street
San Francisco, Calif.

Showing of MOTHER'S DAY, Feb. 11.....\$50.00
(Art in Cinema)

Sidney Peterson
2437 Washington Street
San Francisco, Calif.

Showing of THE PETRIFIED DOG, Feb. 11.....\$30.00
(Art in Cinema)

Dorsey Alexander
c/o San Francisco Museum of Art

Showing of DIME STORE, etc.\$20.00
(Art in Cinema)

Sara Kathryn Arledge
Richmond, Calif.

Showing of INTROSPECTION, Feb. 18, Art in Cinema....\$15.00

Edward Tam
1050 Jackson
Pr. 5-2989

~~ADDRESS~~ Disc.
1600 Broadway, N.Y.

Rental, one showing each (Art in Cinema-Feb.11)

LIGHT REFLECTIONS (Jim Davis)\$7.50
SHADOWS AND LIGHT REFLECTIONS (Jim Davis) ..\$5.00
\$12.50

Curtis Harrington
2106 N. Las Palmas Ave
Hollywood 28, Calif.

Rental, FRAGMENT OF SEEKING, on Feb 18th.....\$14.00
(Art in Cinema)

Maya Deren
61 Morton Street
New York, N.Y.

Feb 18th, 1949
Rental, on Art in Cinema/ of three films:

RITUAL IN TRANSFIGURED TIME
STUDY IN CHOREOGRAPHY FOR CAMERA } -----\$50.00
MEDITATION ON VIOLENCE }

30 Madison St.
Princeton N.J.
Mar. 1, '44

Dear Frank Stauffer:-

The two films — and your letter
have been received. It was most kind of
you to write me at length about my
films — I appreciate your comments very
much.

I am glad you did not show "Shadows +
Light Reflections" with the other film.
Actually it is now obsolete — particularly
since I have made "Paintings + Portraits"
which covers the same ground — and a great
deal more — and presents the material
from the beginning + up-to-date in a far
better manner. It takes time — but in

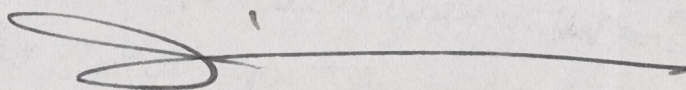
learning little by little.
Yesterday I was in N.Y. working on the
recording of the sound for this new film.
As the film proceeds there must be a gradual
change from traditional sound producing
instruments to new electronic sound devices.

The letter type requires so much experimentation
that I doubt if this first attempt will be
too successful — but it must be done.

When this form is finished I will see you
soon.

Again many thanks for your consideration

Sincerely yours

A handwritten signature consisting of a stylized, cursive 'J' followed by a long horizontal line.

Amos Vogel
Executive Secretary

Committee
of Sponsors:

Robert J. Flaherty
Chairman

Erica Anderson
Kenneth Anger
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Paul Ballard
Jean Benoit-Levy
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Eddie Cantor
Theodore R. Conant
Jo Davidson
Robert Delson
John Dos Passos
Ernestine Evans
David Flaherty
Waldo Frank
John Gassner
Robert Gessner
John Grierson
Richard Griffith
John Gunther
Oscar Hammerstein, II
Natalie Hays Hammond
Curtis Harrington
Walter E. Harris
Robert P. Heller
Bryn J. Hovde
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Mark Starr
Frank Stauffacher
Roy E. Stryker
Deems Taylor
Francis Thompson
Parker Tyler
Margaret Valiant
Helen Van Dongen
Gordon R. Washburn
Eli Willis
Archer Winsten
Basil Wright

March 3, 1949

Mr. Frank Stauffacher
Art In Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

Thank you so much for sending me the announcement of your new series. As usual, I must congratulate you on the art work and the printing of your announcements.

I hope these showings have been as successful as the ones in the past, and I would like you to let me know more specifically. I would like you to write me a little more about them and also to tell me about your plans for the future.

My silence these past few months has not been due to neglect or lack of interest. Instead, we have been working here often seven days a week and evenings to establish Cinema 16 on even firmer footing. Hardly any time remained, except to do those things that should have been done three months earlier. It was one continuous attempt to catch up, and we were never able to do so.

We now have more than 2000 members in New York who represent a backbone for our organization. Our showings are now being held at a very large auditorium, seating 1500 people. We are using new Bell & Howell arc equipment and a professional Altec speaker. We have had much excellent publicity and the press continues to be "entranced" by what we are attempting to do.

Financially, the project continues to be run on a strictly "non-profit" basis. With the exception of modest salaries for those who work full-time, the money disappears into hundreds of expenses that you--not operating independently and on a year-round basis--could not possibly be aware of. We have found that costs of promotion and advertising are the biggest expense items, a small ad in the New York Times costing as much as fifty to sixty dollars! The disappearance of PM has not helped matters either.

So we continue plodding along and attempting to do our best to bring these films to wider audiences. We are also happy to see that

-1-

cinema 16 inc.

devoted to the presentation of
documentary and experimental films

production

distribution

exhibition

promotion

59 park avenue, new york 16, n. y. • mu 9-7288 mu 7-6770

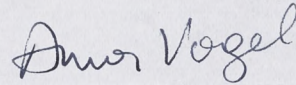
-Mr. Frank Stauffacher, March 3, 1949-

-2-

the rentals for films that we distribute is increasing, and this trend will undoubtedly continue, especially if experimental film producers will begin to be able to charge lower rentals for non-theatrical showings.

I have enclosed a number of questions which you can answer on the same sheet and return to me. If you would do so soon, it would help us plan our programs for the rest of 1949.

Very sincerely yours,

A handwritten signature in cursive script that reads "Amos Vogel".

Amos Vogel

Encl
AV/jnp

STATEMENT

SAN FRANCISCO MUSEUM OF ART

HEmlock 2040

CIVIC CENTER • SAN FRANCISCO

March 7, 1949

Marin Forum
College of Marin
Kentfield, Calif.

Rental of four films, per Mr.
Norman Goldstein, for use on Marin
Forum, March 7.....\$15.00

Frank ?

March 7, 1949

Marin Forum
College of Marin
Kentfield, Calif.

Rental of four films, per Mr.
Norman Goldstein, for use on Marin
Forum, March 7.....\$15.00

6104, 29th Street, N.W. 15

Washington, D.C.

Tuesday, March 8th.

Dear Sir,

Thank you for your speedy response to my letter. "Art in Cinema" will certainly prove very useful to me. I am enclosing a cheque as you see, in payment. I am still anxious however to know whether titles from the Avant-garde are available - and if so, from which films. If you can help me in this too, I would be extremely grateful.

Yours Sincerely,

Barbara Reading

The Curator
San Francisco Museum of Art
California.

PRODUCERS OF MOTION PICTURES... SLIDE FILMS... EDUCATIONAL VISUALS... SLIDES... VISUAL CREATORS
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Photo & Sound Productions

116 NATOMA ST., SAN FRANCISCO 5, CALIFORNIA • YUkon 6-2988

1. STATEMENT..

TO

Frank Stafffacher
San Francisco Museum of Art
San Francisco, Calif.

Date **3-9-49**

Our Invoice:

Your Order:

Terms: NET CASH

Quantity		Unit		Amount
2-18-49	Invoice #635			\$15.00

RALPH K. POTTER
46 GREEN VILLAGE ROAD
MADISON, NEW JERSEY

March 9, 1949

Miss Grace L. McCann Morley
Film Section, San Francisco Museum of Art
San Francisco, California

Dear Miss Morley:

While going through references on Avantgarde Films at the Museum of Modern Art in New York I found an extremely interesting book entitled, "Art in Cinema" published by the San Francisco Museum of Art in 1947. Would it be at all possible to obtain a copy for my reference library? If so, and you will let me know the cost, I'll send a check.

I have a professional interest in the translation of sound into patterns- socalled visible sound. You may have heard of "visible speech". But my hobby is "visible music" and I have talked a good deal and written a little on the subject. The most recent article is to appear in the Journal of ^{motion picture} Motion Picture Engineers next month. For many years past I have followed all related developments- mobile abstractions, color-organs, etc. How I managed to overlook your fine little volume this long I'll never know.

Sincerely.

Ralph K Potter

PC
3-14-49
RKP

MAYA DEREN

61 MORTON STREET

NEW YORK 14, N. Y.

March 10, 1949

Frank Stauffacher
San Francisco Museum

zool

Dear Frank:

I'm badly in need of my exhibit material. Won't you return it air-express as soon as possible, please.

Also, everyone seems to be very slow about paying rental fees, and it is putting me in difficulties so could you do something about that too. Or are you waiting for some sort of formal or notarized bill or something.

Broughton will tell you all the details on the New York screening of Mother's Day. I won't go into it here since I'm in a hurry at the moment, except to say that it is way above the other efforts that I've seen.

yours,

Maya

(over)

P.S. Didn't you ever receive my instructions to send the film to Chicago instead of here? The failure of the Museum to do so cost me not only the \$25.00 rental fee~~x~~, but \$10.00 in long distance phone calls and special air-express efforts to get them prints from New York ~~arriving~~ at the last minute, which didn't arrive on time after all. And of course it was a mess for the sponsors~~es~~ of the program who had to turn away several hundred people because the films weren't there.

Let's try not to let this sort of thing happen. Life ~~in the~~ is difficult enough for experimental film makers without such losses to boot.

Maya

March 18

Dear Sirs:

Will you kindly send to

The Tulane Cinema Guild

Newcomb College

New Orleans 18

Louisiana

information about the sources
of distributors of The Glen Falls
Sequence and Potted Psalm?

I understand that the Museum
publishes a pamphlet on
avant-garde films, and, if so,
I should like to receive a copy.

Does the Museum sponsor a
circulating library of 16 mm.
films?

Very truly yours,

Alvin Mackenzie

Co. Chairman

Tulane Cinema Guild.



THIS SIDE OF CARD IS FOR ADDRESS

The San Francisco Museum of Art
San Francisco
California

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

THE INSTITUTE OF FILM TECHNIQUES
OFFICE OF THE SUPERVISOR

Mr. Frank Stauffacher
Art Museum of San Francisco
San Francisco, California

March 18, 1949

134 East 60th
N. Y 22 N. Y

Dear Frank:

Thank you for your long expected letter. My congratulations to your new program. I did not see your film because I got your letter one day after it was shown here at Cinema 16. I can well understand that you are sick and tired of program making. I know what it means; it eventually keeps everybody from their creative work. A good business man like Mr. Vogel probably is the right kind to handle such things. So let's forget about it. It's better anyhow to make films than to show them.

(+) I just learned that it is the best of the lot: fresh + new. congratulations

I was rather amused to hear that Mr. Pincus cut you. To be cut by the Pinkie of this world is alright. They are still jungle folk: Mr. Rosener, Pincus, and so forth.

They could have worked with us, instead of wanting only the gravy and let us do all the cooking.

Thank you very much for all the details about my possible future relations to Henry Miller. I might write to Mr. Schatz before contacting Miller directly. All this is in the future as I have not as yet finished my script for "Minotaur".

or whatever YOU do

"Dreams" will be always available to you (that is to Art & Cinema). I think it is unjust that you don't get anything out of your work there. As far as "Dreams" is concerned (for which I have cancelled, after a long fight with Mr. Shapiro, all theatrical showings) I insist that you get, for San Francisco, 10% of all the incoming money from the screening at Art & Cinema or wherever else you arrange screenings in San Francisco. We pay 10% to our agent who now travels the country to make non-theatrical bookings for "Dreams". She will not travel into the San Francisco area.

Please let me have a photo taken at The Fisherman's Wharf. I have none.

Give my love to Bobbie. It was nice having heard from you again.

also to your bearded brother

All my best,

Harry.

March 23, 1949

Ralph K. Potter
46 Green Village Road
Madison, New Jersey

Dear Mr. Potter,

Thank you for your order for a copy of "Art in Cinema" earlier this month, and for your interesting letter.

I did read your article on visual music some time ago in an issue of "Hollywood Quarterly" and, of course, found it extremely interesting. I will look forward to seeing your new article in the Society of Motion Picture Engineers' Journal. Since our own publication we have shown numerous other approaches to "visual" music, in the form of experimental films, other than those mentioned in that booklet. The tendency, as in the works of the Whitney Brothers, and contrary to Oskar Fischinger's films - is to break away from exact rhythmical coordination and synchronization of the image and the sound. ~~Per-~~ must say that this appears to me to be far more a creative welding of sound and image than exact synchronization which can only reeferce the audible medium, or emphasise it visibly; ~~which~~ to me that the highest development of combining sound and image would be in the case of a composition where neither the sound or the image were accompaniment to one or the other, but were each of importance to the other, harmonizing, one might say, or developing counterpoint; one to the other. The pros and cons of this question always abound, but in general I have found most interest in a truly creative approach to both sound and image simultaneously, since the rhythms of sound do not require a visual carbon-copy to make them any more emphatic to the senses, and vice-versa. For example, Eggeling's *DIAGONALE SYMPHONIE* stands complete as it is without sound. To emphasize its exact structure with a sound composition would be to overdo the original. To compose a ~~parallel~~ counterpoint, however, would be to orchestrate the original with an added instrument.

At any rate, I am making these remarks from what I have observed in audience reactions to our showings; I think the matter is an extremely interesting one, and would like to hear further from you at your leisure.

Most Sincerely yours,

Frank Stauff

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

Frank Stauffacher
c/o San Francisco Musuem of Art

Expenses preparing for and conducting Art in Cinema
Feb. 11 and 18, 1949, and rental of ZIGZAG.....\$83.00

SUCCESS BOND

MAYA DEREN

61 MORTON STREET

NEW YORK 14, N. Y.

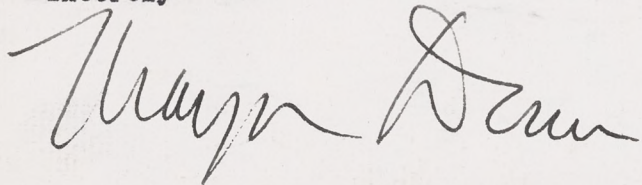
August 8, 1948

Dear Frank Stauffacher:

I guess you couldn't get around to that book-store party, and I'm sorry we didn't have a chance to meet again before you left. I don't want to bother you about it, but you did, at one point, say something about the possibility of my getting a little more help from the SF. Museum for my film-in-progress. I do need it most desperately right now, and I'd be infinitely grateful if you would do what you can about it.

Thanks a lot, and I enjoyed our meeting so very much,

Sincerely

A handwritten signature in dark ink, appearing to read 'Maya Deren'. The signature is fluid and cursive, with the first name 'Maya' written in a larger, more prominent script than the last name 'Deren'.

61 Morton street
New York 14
February 8, 1949

Dear Frank:

This material is both late -- later than you expected -- and more elaborate than either you or I expected.

It is late both because of a period of illness which interrupted the work, and because it ~~turned~~ out to be more elaborate than I had planned. And it is more elaborate, ~~because~~ not because of vanity, I can honestly say; but because, as ~~for~~ it became apparent, no one had any idea of this labor: this -- the actual, material, way I go about making the films; this -- which is the evidence and the illustration of what I mean in speaking of the non-literary, visual way of conceiving of films and, above all, what I mean by the "form as a whole" and why I call myself a "classicist".

I have written and spoken about the idea of the "total form as a whole" until I was blue in the face. Yet, the tendency has been to regard all this talking and writing as some intellectualized exercise, an elaborate edifice which might be "fun" or "interesting", but, in the final analysis, something quite separated and apart from the films themselves; and one could take or leave one or the other. The tendency has been to regard as isolated -- one from the other -- the emotional effectiveness of the films on the one hand, and the intellectual labor involved in their conception. It is a reflection of the continual effort to make a schism between the heart and the mind.

It is true that an appreciation, in emotional terms, of my films can be enjoyed without an understanding of the history of their structure. ~~In fact,~~ this latter knowledge is, in fact, irrelevant to that appreciation. But to be able to enjoy the emergent product of a process without understanding the process does not mean that the process was either irrelevant or unnecessary for the achievement of the end result. One might very well drive a car without understanding a thing of its structure or manufacture. But there would be no car to drive without that, and certainly, for the maker of cars, it is the processes which are the core of the matter. I do not insist, ~~however~~ that people concern themselves with the principles out of which I work; But I ~~do~~ insist that ~~if they concern themselves~~ they grant the existence of those principles, and that they not loosely, and in negligent ignorance, imply such principles as sur-realism, spontaneity, etc. to my work. ~~It is only~~ I am ~~tired~~ of people thinking that I sort of "dream up" the films in a sort of romantic daze and that I go about taking a shot here and there as it happens, and put them together.

I am also somewhat adversely affected by the fact that the recent vogue for making 16 mm "art" films (for which I am somewhat responsible by my insistence that any one can make a film -- I meant it only in practical terms, but I ~~did~~ not mean, obviously, that any and everyone was creatively capable of making a good one) is based on a rather loose idea of dream feeling and without any really responsible regard either for the craft of film or for the problems of form which any serious artist must tackle.

It is all these feelings that conspired to force me to make as full a presentation as possible.

The scrolls are not the original ones I used for the simple reason that the originals would not be understandable to anyone except myself. Since they are notations for myself, they are enormously abbreviated. They are full of verbal abbreviations which are personal, of colored pencil codes (different colored

check marks for "take" , "retake", etc. Notes are scrawled on them, such as, "Don't forget to take the hat for this shot". They are battered by being hauled about on all the shooting sessions. Almost without exception they have cat foot-prints on them because I keep them out to think about them all the time; and they have coffee stains and eggs yolk on them for the same reason .

The exhibition of a scroll in such condition would only add to confusion . My purpose ~~here~~ is , here, to illuminate and clarify and I am opposed to the snobbishism which regards that coffee stains and scrawls give a thing that "intimate" feeling of understanding the artist.

The scrolls which I am enclosing are copies of the originals , except that the drawing is clearer, abbreviations are written out, and it is clarified .

The "Shape" of Meditation on Violence , was, in its original form, tacked on to a board, There was only the curve, at first, and over a period of several months I would tack on bits of paper here and there along the curve as the ideas developed in me. It was in this way, with bits of paper, that the whole elaboration of that form (I have neatly typed up that elaboration) took place . All the differentiations between the treatment of the sections stemmed from always having the total form as a whole before me.

As for where the curve came from , I think it resulted both from my growing concern with the problem of a non - climatic structure (which I want to achieve in my ~~new~~ big film in progress), and from the nature of the material, and I think the material was attractive to me because of ~~my~~ this growing preoccupation with continuous, on-going , infinite concepts rather than the finite, climatic form which governs the previous films.

Some last remarks, in case someone asks you.

The actual movements of the boxing are so much more complicated that the movements of Choreography for Camera, that I could not draw them. However, I worked much more with the boxer, looking at the movement through the camera, and the visual image of the movements was carried in my head. Also in my own body, for before doing the film I learned, myself, the entire chain of Wu-Tang movements and still do them for exercise almost every morning.

This film , dealing with an interior statement, is a complete departure from ^{my} other films. Before, I was concerned with relationships -- exteriors. Here I am concerned with the nature of the thing as such. I stay with one person all the time and he is not related to anything except the camera.

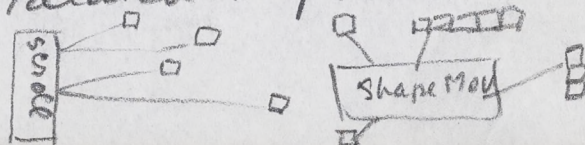
PLEASE RETURN ALL THIS MATERIAL ? CAREFULLY WRAPPED, AS I SHALL TRY TO HAVE SUCH EXHIBITS ELSEWHERE . YOU MAY LEAVE IT UP FOR A FEW DAYS BEYOND THE FILM SCREENING BUT RETURN IT TO ME BEFORE THE END OF THE MONTH.

Let me know your reaction to this and that of other people.
You can quote any part of the letter that you find helpful.

Best wishes,

Maya

P.S. The stills can be connected to that part of the film to which they are related by red string or arrows,



MATERIAL TO SAN FRANCISCO MUSEUM

RITUAL IN TRANSFIGURED TIME

1. 10 large stills, mounted. Numbered in order in back.
2. Article. (From Dance Magazine)
3. 2 Sections of original shooting script.

A STUDY IN CHOREOGRAPHY FOR CAMERA

1. Scroll of film
2. Contact film strip of entire film, mounted vertically
3. three large stills (leap) mounted in horizontal strip.
4. Original synopsis of film
5. Article on film, (from Dance Magazine)

MEDITATION ON VIOLENCE

1. Large "Shape" of film
2. Tri-color written elaboration of "Shape".
3. Scroll of first 7 shots of Wu-Tang
4. Film strips : individual; relating to first 8 shots and some miscellaneous movement sequences from Wu-Tang.
5. Large stills:
 - 2 from Wu-Tang blue asterick
 - 1 single, SHAO LIN blue and red asterick
 - 5 SHAOLIN, mounted in horizontal strip, bl & red Asterick
 - 2 singles, SWORD SHAO LIN, red ast.
 - 3 SWORD SHAO-LIN, mounted vertically strip
 - 5 SWORD CHAO-LIN, three identical stills, from climax freeze point, mounted vertically
5. Article from Dance Magazine

GENERAL

1. Two copies "ANAGRAM OF IDEAS " with Index
2. Four articles, tear sheets:
 1. "Magic is New" -- from Mademoiselle
 2. "Efficient or Effective" -- from Movie Makers
 3. " Creative Cutting" -- from Movie Makers
 4. "Creating Movies with Time" -- Popular Photography
3. Notice to Director of Screening
with lectur outline .~~and Anagram Index.~~
4. Bibliography
5. Program notes and circular.

A STUDY IN CHOREOGRAPHY FOR CAMERA

SCROLL CODE:

In camera movements: Single red line indicates movement within the frame
Double red line with arrows indicates of movments of the
camera frame.
In dancers movements: Single red line indication of general movement.

MEDITATION ON VIOLENCE.

WU-TANG section indicated by blue ,
SHAO-LIN section indicated by blue and red, either combined (on astericks of pics.)
or mixed -- making purple, as in "shape" and "elaboration"
SWORD SHAO-LIN section -- indicated by pure red.

IN SCROLL: Left column is shooting floor plan. Boxer's movements indicated in
black; camera movements indicated in red.
Numbers refer to movement number
Right Column is framing plan column, indicating the framing of the
opening, middle, and end of the shot. Arrows indicate general move-
ment.

The City College of New York

THE INSTITUTE OF FILM TECHNIQUES
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

OFFICE OF THE SUPERVISOR

Mr. Frank Stauffacher
Art Museum of San Francisco
San Francisco, Calif.

Jan. 21, 1949

Dear Frank:

My best congratulations to your marriage with this sweet girl Bobbie. I hope you will be happy with her and, what is not less important, make her happy.

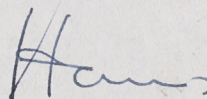
Today only a short note in which I want to thank you for straightening out the thing with Henry Miller. Maybe the rumor of the collaboration between he and I came up because of an article Eng wrote in a Hollywood paper after I told him I would visit Miller on my way to San Francisco. Varese had suggested, as I told you once, that I should contact Miller to work with me on "Dreams" which I did. But as a matter of fact I would be very much interested even delighted if a collaboration between Miller and me would work out one day.

Here follows now a suggestion I have to make ~~22~~ which you might think over. The "Cinema 16" follows your footsteps in "Art In Cinema". They are so successful here that they sell out every performance and certainly make money. Why couldn't you arrange with Mr. Vogel of "Cinema 16" that he sends you his programs which he chooses rather intelligently and successfully. I don't think he has to pay very much for them. Or, maybe you shall open a sub-section of "Cinema 16" in San Francisco. It's a full-time job but Vogel does very well with it. His address is: A. Vogel 59 Park Ave.

I just came back from Chicago where I showed the film at the university twice in a big auditorium. We made in two showings more than in the three weeks the film ran in San Francisco. That has convinced Mr. Shapiro finally. As a result, we have cancelled all theatre showings for the next two years and will exploit the film exclusively in museums or universities or on a fixed-rate basis or as I have done with the Renaissance Society in Chicago: fifty-fifty of the ticket sells at 1.20 a ticket. If you or your friends are still interested in exploiting the film in this new framework, let me hear of it.

I would like to buy ten other copies of "Art In Cinema". Can you have them sent to me? I shall send you a check as soon as I know they are available. That's all for today. My exhibition in Chicago looks beautiful but my old scroll on paper is rather damaged and I feel sorry about it. Give my love to Bobbie, all my best,

Your old,


Hans

March 24, 1949

Barbara Reading
6104 29th Street
Washington, D.C.

Dear Miss Reading,

Thank you for your check and letter. In the matter of stills from avant-garde films - they are extremely difficult to find. The Museum of Modern Art in New York does have stills from a few of them, and they will make prints of them for a small fee. I don't know exactly which ones they do have, however. We have a rather comprehensive collection of stills here at this museum - a result of several years searching. But many of them are not accompanied by negatives, many of them were taken from the actual film frames, and it would involve some cost to duplicate them. Our collection has been assembled, initially, for incorporating in our "Art in Cinema" publication. It has grown considerably since then, and we use it for wall displays, etc. But in general, the obtaining of stills from obscure films is proportionately more difficult than the obtaining of the films themselves.

If I could be of any other further assistance please let me know.

Sincerely yours,

Frank Stauffacher

March 26, 1949

Mr Frank Stauffacher
Cinema
San Francisco Museum of Art
San Francisco, California

Dear Mr Stauffacher,

Thank you indeed for the letter of March 23. I am writing to the Book Department for Art in Cinema as you suggested, and I should be happy to receive further details about the program of experimental films which the San Francisco Museum of Art sends out on rental.

Very sincerely yours,

Aline Mackenzie

April 12, 1949

Miss Margereta Akermark
Museum of Modern Art Film Library
11 West 53rd Street
New York, N.Y.

Dear Miss Akermark,

I'm hoping that this will be still in time for a booking on the Emmer-Gras films for sometime in October - any Friday; or if that's not okay - then any Friday in November; but the earlier the better. The dates for these Fridays are: (the last two Fridays in Sept. could be included) Sept. 23, 30, Oct. 7, 14, 21, 28, Nov. 4, 11, 18, 25. You see, nothing at all has been scheduled in the way of a program for the fall, and so I am hoping to start from the availability of those films as I understand they are heavily booked.

Also I would like to book ~~these~~ ^{this} items: MR TRULL FINDS OUT; for one of those dates.

Did Dovjhenko's EARTH ever get here and become available? I am so anxious to see it.

Some months ago you asked me about referring interested parties in abstract and experimental films to us. ~~as we are in a position to attempt~~ distribution in a small way - mainly of local things, and so if you do get such inquiries you could refer them this way.

Most sincerely yours,

Frank Stauffacher

April 12, 1949

Dear Hans,

Just a short letter to let you know that you will get the stills by air mail on Monday next, at the latest - I think, I'm sure this will give you ample time for the May 15 deadline in Germany. Most of these stills have been taken from the film frames, and they contain a certain amount of grain - but that should be no great hindrance as a great many of the stills we reproduced in our Art in Cinema booklet were also from film frames, and they did not suffer at all in reduction. In fact it is my feeling that stills from films ought to have a little bit of this quality. It seems to render them more acutely cinematic.

I spoke to Schatz about your possible desire to collaborate with Henry Miller on the Minataour film. He seemed to think that Miller would be sympathetic about the idea; although at the present time Miller is working very steadily on the second volume of his "Rosy Crucifixion" - the first volume of which is now being published in Paris - and the second one will also be. The only hitch is money. Miller is pretty broke, what with two children and a wife, and he seems absolutely unable to write things on order. He has been offered some good deals from Hollywood, but he has neglected to take them up because he can't write on a commission. That last book of his - "The Smile at the Foot of The Ladder" was a commission done for the publisher with Fernand Leger - but that is the only one that has turned out half-way good, so he says. So Schatz thinks he would go for collaboration if he really liked the subject, etc. At any rate, when the time comes, let me know what I could do to help.

There have been no plans here for cinema showings for awhile, but I think in the Fall we will have some big things, and we could show DREMS at that time. I am trying to go into more commercial aspects with my camera by producing television shorts, etc. and some advertising films with some success. This is because times are tough here in most other respects - and with a good little wife to support.

Duchamp was here but I did not get to see him as I was not invited to the particular parties that he went to. I'm sorry that I missed him.

What's happened to Valerie?

My best, and feel confident that you will get the stills in three or four days.

Frank

Dear John,

How have you been after all this time? I've been meaning to write you for a long while, but never actually got around to it, until now, somewhat under pressure of necessity.

Sibyl Moholy-Nagy wants to have a program of experimental films at the University of Chicago on May 11, and at Bradley University May 12. She has asked me to contact the films for her. She wants the one I did with Broughton, MOTHER'S DAY, and my own shortneon film ZIGZAG, and two or three of yours. She will pay rentals, etc. Could your STUDIES be available for those dates? I will have to write her as soon as possible to let her know so that she can publish announcements. I do hope you haven't signed any sort of exclusive contract with somewhatlike Vogel of Cinema 16.

We are actually planning to distribute our own experimental films from the Museum. Broughton just returned from New York, and his experiences there indicated a need for some definite distributing arrangement, and Cinema 16 is not it. I just don't know how we will organize, but it will be nothing elaborate at first. We are continuing to get requests for experimental films and its about time we put distributing on a more organized basis. Would you be interested in being included?

I also have another program to arrange for the College of Marin sometime early in May - probably around the second. I would like to include your films on that one, but at the present time I don't know how much money they have appropriated for the program. If it is enough to include your films, my thought was that you could send them up for that show and I could send them on to Sibyl after. ~~#####~~

At any rate, let me know as soon as possible about their availability for the Chicago showings so that I can write her.

How is the new work coming? We don't intend having a series here until early Fall. By then I think there will be quite a bit of interesting material. Do you think yours will be finished by then?

Give my best to Jim, and sincerest regards to you both,

Frank